carljungdepthpsychologysite.blog

Contents

1 2021 **7**

1.1 July 7

The presence of the new moon at the start beautifully introduces the feminine principle. (2021-07-01 04:10) 7

Sonu Shamdasani: Unlocking the Unconscious: Exploring the Undiscovered Self (2021-07-01 04:11) 8

My child, you are not God, how could you be God? (2021-07-01 07:20) 41

Carl Jung: An old animus means opinions, and a young animus means an enterprise. (2021-07-02 04:29) 47

It is interesting, or rather tragic, that God undergoes a complete relapse in the last book of the New Testament. (2021-07-02 06:53) 50

Worshipping Illusions: An Interview with Marion Woodman (2021-07-03 04:38) . 51

Katy Cabot Journal Entries of Sessions with C.G. Jung (2021-07-03 05:44) 62

Toni Wolff Correspondence with Katy Cabot (2021-07-04 04:02) 72

A fundamental point of departure between Jung's concept of the Pleroma and the Great Invisible Spirit of the Gnostics (2021-07-05 03:51) 88

Carl Jung and Katy Cabot Correspondence: (2021-07-05 04:14) 90

Every individual and every nation has its own modes of experiencing this psychic reality. (2021-07-05 04:53) 110

Gnostic Antecedents of Jung's Key Concepts by Craig Chalquist, PhD (2021-07-05 16:44) 112

Rebirth is not a process that we can in any way observe. (2021-07-06 07:29) . . 163

Carl Jung: 'The world,' said Jung, 'hangs by a thin thread, and that thread is the human soul. (2021-07-07 04:08) 165

Jung Relating to Freud, Adler, and Rank (2021-07-07 04:24) 169

Sonu Shamdasani interviewed by Ann Casement (2021-07-07 04:52) 183

Carl Jung: ...it is a map of a part of the sky, of certain zodiacal signs. (2021-07-07 04:58) 201

In Gnostic terms, the pool of water represents the waters that exist below the firmament (2021-07-08 04:08) 219

Carl Jung on "Revenge" - Anthology (2021-07-08 06:48) 230

Questioning the unconscious by Sonu Shamdasani (2021-07-09 04:33) 233

That is perception by way of the unconscious, and you can observe it with intuitive types. (2021-07-09 04:53) 241

In The Gospel of Thomas, the saviour says that whoever is near to him is near to the fire. (2021-07-09 07:37) 245

Toward a Visionary Science: Jung's Notebooks of Transformation (2021-07-10 04:23) 246

Who was C. G. Jung? (2021-07-11 03:40) 249

The Red Book Liber Novus - Reviewed by: Ann Belford Ulanov (2021-07-11 04:09) 257
Serpent: Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am? (2021-07-11 04:13) 264
They left me laments and tears and delight themselves with plunder. (2021-07-11 08:37) 268
Much consideration was given to what kind of audience this multilayered work should be directed: (2021-07-12 03:20) 272
I am Phanes, your light. - The Black Books (2021-07-12 04:00) 273
Liberating the soul begins with recognizing the darkness. (2021-07-12 04:58) . 275
Carl Jung: My wife stands in front of me, Maria on my left, and Toni on my right. I faint. (2021-07-13 03:14) 276
The Collective Experiment (2021-07-13 04:27) 278
The Cabiri are, in fact, the mysterious creative powers, the gnomes who work under the earth, (2021-07-14 04:43) 282
But the passion is not really for the man in question, but for the archetypal image projected on to him. (2021-07-14 14:26) 284
Marie-Louise Von Franz, Projection and Re-Collection - Quotations (2021-07-15 04:32) 286
After Liber Novus by Sonu Shamdasani (2021-07-16 04:02) 292
Carl Jung on “Saturn” – Quotations – Anthology (2021-07-16 04:25) 316
Carl Jung: You mean "Being" consists only of deception? Do you want to lame me? (2021-07-16 04:36) 321
Sonu Shamdasani and John Beebe: A Dialogue on Liber Novus (2021-07-17 04:18) 325
James Kirsch’s Religious Debt to C. G. Jung by Ann Lammers (2021-07-18 03:59) 349
Sonu Shamdasani – Introduction to Jung’s 1925 Seminar (2021-07-18 04:24) . . 369
Carl Jung: Man is not only crucified, he is himself the cross. (2021-07-18 04:56) 381
Emma Jung: Conscious and Outward Manifestations of the Animus (2021-07-19 04:04) 383
People who have a creative side and do not live it out are most disagreeable clients. (2021-07-20 04:01) 404
In Gnostic systems, the archons that keep humanity imprisoned are not so much to be seen as eviL (2021-07-20 04:39) 406
“To Cross the Great Water” A Conversation with Marion Woodman By Jill Mellick (2021-07-21 04:04) 409
Sonu Shamdasani – Incipit Phanes (2021-07-21 04:20) 435
Miss Hannah: Do you suppose it has anything to do with ectoplasm? (2021-07-21 04:39) 440
Sonu Shamdasani - Questioning the Unconscious (2021-07-22 03:06) 442
The mind shies away, but life wants to flow down into the depths. (2021-07-22 04:04) 450
Emma Jung: The Animus as it Appears in the Images of the Unconscious (2021-07-22 04:16) 453
Sonu Shamdasani - ‘S.W.’ and C.G. Jung: mediumship, psychiatry and serial exemplarity (2021-07-22 04:24) 467
Carl Jung - J.B. Rhine Letters (2021-07-23 04:36) 497
Her surrender to the Self sustained her immense energy, physically and spiritually. (2021-07-23 05:09) 505
Sonu Shamdasani: The Magical Method that Works in the Dark - C. G. Jung, Hypnosis, and Suggestion. (2021-07-24 04:01) 509

Mother as Patriarch: Redeeming the Parents as the Healing of Oneself by Marion Woodman (2021-07-24 04:10) . . . 529
We do not feel as if we were producing the dreams, it is rather as if the dreams came to us. (2021-07-25 04:18) . . . 551
J.B. Rhine: Letters 1923-1939: ESP and the Foundations of Parapsychology (2021-07-25 04:41) . . . 552
Dr. June Singer Obituary (2021-07-25 06:16) . . . 560
For the hero, fear is a challenge and a task, because only boldness can deliver from fear. (2021-07-26 04:01) . . . 564
After completing the handwritten Draft [Red Book], Jung had it typed and edited it. (2021-07-26 04:26) . . . 565
The Christian deity is one in three persons. (2021-07-26 04:45) . . . 565
The most we can do is to dream the myth onwards and give it a modern dress. (2021-07-27 03:56) . . . 568
Carl Jung: Not separation of the natures but union of the natures was the goal of alchemy. (2021-07-27 04:31) . . . 569
This brief note is just to thank you with all my heart. (2021-07-28 03:57) . . . 571
I have defined intuition as "perception via the unconscious." (2021-07-28 04:37) 572
...that was what I meant when I once advised you to talk over your problems with my wife. (2021-07-28 08:36) . . . 573
Emma Jung: On the Nature of the Animus (2021-07-29 04:19) . . . 575
Knowing your own darkness is the best method for dealing with the darknesses of other people. (2021-07-29 04:32) . . . 577
I was immensely honoured and gratified to receive your very kind letter of September 26th. (2021-07-29 04:33) . . . 579
Maxie asks Support in Fighting Kidney Disease (2021-07-29 07:45) . . . 581
Carl Jung and Victor White discuss "Psychology and Alchemy" (2021-07-30 04:13) 582
But memory often suffers from the disturbing interference of unconscious contents. (2021-07-30 04:29) . . . 585
The lady with the lotus net is the mistress of that prison. (2021-07-30 04:41) . . 586
The Ezra Pound - Bollingen Prize Controversy (2021-07-30 06:25) . . . 589
Sigmund Freud/Oskar Pfister Letters - Quotations (2021-07-31 03:40) . . . 594
I consider it disgraceful for an educated man to accept the idea of the preeminent power of money. (2021-07-31 04:15) . . . 601
Carl Jung: Knowledge of God is a transcendental problem. (2021-07-31 04:42) . 602
1.2 August . . . 604
Man that shows a certain unreliability concerning the functioning of his instincts, (2021-08-01 03:40) . . . 604
Emma Jung: The Anima as an Elemental Being (2021-08-01 03:55) . . . 606
Carl Jung and "Reincarnation" in The Visions Seminar (2021-08-01 04:35) . . . 650
Carl Jung: It is regrettable that you did not read my introductory remarks. (2021-08-02 04:06) . . . 652
Jung’s Soul: That can relate only to your wife, who can give you strength. The other side is Toni (2021-08-02 04:07) . . . 653
...reasons which have made it difficult for theologians and philosophers to take Jung’s work seriously. (2021-08-03 03:53) . . . 657
Carl Jung on Children and Reincarnation (2021-08-03 04:51) . . . 658
In 1953 John Perry published a book, The Self in Psychotic Process (2021-08-04 04:01) . . . 660
Gnostic monasteries were described by Philo the Jew in 20 A.D. (2021-08-04 04:05) 662

Miss Wolff: But is thinking in general terms a new acquisition? (2021-08-05 03:38) 663
Resentment stems from the unconscious. (2021-08-05 04:31) 665
There is one significant Anima figure who Dr. Jung truly loved (2021-08-06 03:48) 666
Sabina Spielrein - Love, death and transformation (2021-08-06 06:57) 667
Carl Jung: that would be the main aspect of anahata; that is quite possible. (2021-08-06 07:39) 689
Jungosophy Instagram Images (2021-08-07 05:11) 691
Sabina Spielrein: Psychoanalytic Studies (2021-08-07 06:05) 739
It was the time of the greatest unfolding of the human mind before our era. (2021-08-07 07:39) 749

1. 2021

1.1 July

The presence of the new moon at the start beautifully introduces the feminine principle. (2021-07-01 04:10)

[paypal _donation _button border="5"]

[1]The Archetypal Symbolism of Animals by Barbara Hannah

Even these holidays I experienced that no matter how cheerfully one wakes up in the morning, the animus can be there right away with the most depressing thoughts about things that have happened and insinuations that you are no good.'

If you can catch him before he gets hold of you, if you can do something without letting him inundate you, then you manage him, so to speak, as the Egyptians do the Nile. Barbara Hannah, Archetypal Symbolism of Animals

The presence of the new moon at the start beautifully introduces the feminine principle.

And as we leave the zodiac, we must just mention the fact that the heavenly assumption of the Virgin is celebrated by Catholics in the middle of August just as the sun passes out of Leo. Barbara Hannah, Archetypal Symbolism of Animals

I have often quoted Emma Jung, who told me something that I found very helpful after I had been here a year or two.

She had a great belief in negative emotions and thought a lot could be made out of them if you just found a way to have them express themselves instead of giving in to them or fighting them back.

The woman's individual battle against the animus when he tries to get hold of our emotions would be an instance of the blacksmith forging the fire of the lion on the anvil. Barbara Hannah, Archetypal Symbolism of Animals

1. https://smile.amazon.com/Archetypal-Symbolism-Animals-Barbara-Hannah/dp/1630515183/ref=sr_1_1?dchild=1&keywords=Barbara+Hannah%2C+Archetypal+Symbolism+of+Animal

---

Sonu Shamdasani: Unlocking the Unconscious: Exploring the Undiscovered Self (2021-07-01 04:11)

[paypal _donation _button border="5"]

[1]Unlocking the Unconscious Exploring the Undiscovered Self - Sonu Shamdasani and Others

ANNALS OF THE NEW YORK ACADEMY OF SCIENCES

Issue: Unlocking the Unconscious: Exploring the Undiscovered Self

As science continues to explore the mysteries of the unconscious, two critical questions remain.

First, can unconscious impulses, desires, and feelings be willfully raised to the level of the conscious self?, and, if so, would the unveiling of unconscious mechanisms lead to genuine self-knowledge or empowerment?

Second, can we methodically tap into the unconscious to gear ourselves along more creative lines?

If the unconscious is a source of intuitive and creative inspiration, how might a more expansive understanding of consciousness help us to flourish?

How can we harness the intuitive parts of ourselves to think "outside the box," transcending the limitations of preconceived categories?

And along those same lines, how would an expanded view of the unconscious frame our spiritual experiences or offer spiritual nourishment?

Writer Siri Hustvedt, historian of psychology Sonu Shamdasani, and neuropsychologist Mark Solms will tackle everything from noetic experiences and the role of intuition to the phenomenon of peak experience and Jung's "collective unconscious."

Steve Paulson: Many thanks go to the New York Academy of Sciences and the Nour Foundation for making this series possible.

This series on the unconscious has been really exciting for me, because it raises all kinds of questions that I think about all the time—like, where do our dreams come from? and what about creativity?

Is it something the science of neural correlates and brain chemistry will ever explain?

And what should we make of those experiences that I would call transcendent, when the world suddenly opens up and seems to be full of meaning?

Those are questions that lurk on the edges between our rational, scientific understanding of the world, and what may be a different way of knowing—more intuitive, less analytical, but perhaps more deeply felt.

Then, on top of that, you have the great theorists of the unconscious, Freud and Jung, with their complicated history together before they split and went their separate ways.

So we have a great evening ahead of us, and not only do we have a leading Freudian scholar and a leading scholar of Jung, but we also have a remarkable novelist who has carved out a second career writing about science, psychology, and the mind. Let me introduce our speakers.

Siri Hustvedt, PhD, is Lecturer in Psychiatry at the Weill Cornell Medical College.

She's a novelist and an essayist, whose works repeatedly pose questions about the nature of identity, selfhood, and perception.

She's also published papers in academic and scientific journals.

Her novels include What I Loved and The Summer Without Men, and her nonfiction includes The Shaking Woman or A History of My Nerves.

She also has a new collection of essays, A Woman Looking at Men Looking at Women.

Sonu Shamdasani, PhD, is a London-based author, editor, and professor at University College London; he's codirector of the Health Humanities Centre there.

His writings focus on Carl Jung and cover the history of psychiatry and psychology from the mid-nineteenth century to current times.

He edited one of Jung's major works, The Red Book, and he's the cofounder of the Philemon Foundation, which aims to publish all of Jung's unpublished writings.

Mark Solms, PhD, is a psychoanalyst.

He holds the chair of neuropsychology at the University of Cape Town and is the president of the South African Psychoanalytical Association. He founded the International

Neuropsychoanalysis Society and was a founding editor of the journal Neuropsychoanalysis.

He's best known for his discovery of the forebrain mechanisms of dreaming and his pioneering use of psychoanalytic methods and theories in contemporary neuroscience.

He's the editor of the Revised Standard Edition of the Complete Psychological Works of Sigmund Freud, which runs to 24 volumes.

Welcome, all of you.

I think it would be useful to start by defining some of our terms, and Mark, I'm going to start with you.

What exactly do we mean when we use that word unconscious?

Mark Solms: You can obviously state it simply and say "not conscious," and then it splits into the sort of medical meaning of unconscious, as in coma or stupor, and then the psychological meaning, which is our topic.

You're going to have great difficulty getting any agreement on it.

The important thing in terms of the psychoanalytical tradition is that the unconscious mind is just that: it's a mind.

It’s not just something automatic, something out of consciousness, something that reflexively happens.

It’s an intentional agent that’s part of you, that’s making decisions, driving your volitional activities without your awareness.

Most importantly, which is, I think, uniquely psychoanalytical, it resists self-knowledge.

It’s not just that it’s outside of awareness, you don’t want to become aware of it.

Those are some of the central features of how, within my broad discipline, at least, we would think about the unconscious.

Paulson: I know people have been talking about the unconscious for decades, probably for more than that.

Siri, I know you’ve looked into some of the history of how people try to frame this.

Siri Hustvedt: It’s interesting because few people now dispute that there is an unconscious.

These days, scientists talk about the cognitive or adaptive unconscious.

But when behaviorism reigned, no one wanted to discuss the unconscious at all.

It made them think of Freud, and behaviorists were very much anti-Freud.

The conflicts continue, but the idea of some form of unconsciousness is old.

Some scholars trace it all the way back to Ptolemy, who proposed unconscious processes in vision.

And well before Freud, well before Jung, in The Passions of the Soul, Descartes maintained that a completely forgotten childhood experience could affect a person as an adult.

Leibniz discussed unconscious perceptions—perceptions that were so small that they couldn’t be perceived.

In the nineteenth century, there were two Englishmen, William Benjamin Carpenter, a favorite of mine, and the philosopher Sir William Hamilton, who developed ideas about the unconscious.

There are wrinkles in these various ideas, but it’s important to keep in mind that the unconscious was not invented a few decades ago.

Paulson: Sonu, is there a clear dividing line between the conscious and the unconscious?

Shamdasani: It depends on who you’re talking to.

As Siri clearly stated, there are different models of the unconscious, but I don't think people are actually talking about the same thing.

This is the first problem we come into.

There are many people around the globe, billions, who would not say that they have an unconscious.

They've got alternate modes of understanding.

They have different ontologies, which, for them, perfectly suffice.

Paulson: Why would they resist that notion of the unconscious?

Shamdasani: They've got notions that they consider perfectly adequate.

You go to India and people talk about karma; they talk about the dharma.

They have different modes of self-understanding—different models of health and of healing.

I think one of the issues that will presumably be explained tonight is the fact that in today's society, when people use the word unconscious, they often mean different things.

As Siri pointed out, there's a philosophical background, a biological background, a physiological background, and a psychological background, and these usages get mixed up.

It's a term that becomes rife with confusion.

Paulson: One of the big questions, which we're obviously going to be exploring tonight is, how much can we ever know the unconscious?

Almost, by definition to some degree, we can't know it, right? We can only get glimpses of it—Mark?

Solms: That's right, and that's where the psychoanalytical and the cognitive neuroscience traditions converge.

As I think Siri said, it's now common cause that not only is there an unconscious mental life, but also that the bulk of what we consider mental activity occurs outside of awareness.

In cognitive neuroscience, it's more a matter of it being not possible to retrieve mental activities that aren't encoded or represented as episodic experiential-type/first-person or abstract semantic-type/third-person memories.

Something which is working at the level of the basal ganglia, what we call procedural memory, for example—habitual skills, when this happens, I do that—is not possible to bring to mind; that's due to the way in which it's encoded.

Whereas in the psychoanalytical tradition, there's the concept of resistance—that there's an emotional repulsion that keeps the unconscious out of mind because it's so disturbing, so unpleasant.

That's the main distinguishing point.

But that most mental activity is unconscious and that it cannot be brought to mind is common cause; it's just a question of why that is the case.

Hustvedt: I have a wonderful quote from John Kihlstrom, a cognitive scientist, someone I admire, by the way.

He makes a distinction between the Freudian dynamic unconscious and the cognitive unconscious.

It is so funny that I have to read it to you.

The Freudian unconscious, according to Kihlstrom, was "hot and wet; it seethed with lust and anger; it was hallucinatory, primitive, and irrational.

The unconscious of contemporary psychology is kinder and gentler than that and more reality bound and rational, even if it is not entirely cold and dry" a [laughter].

The sexual and gendered references in this passage are so obvious that perhaps we do not have to go into them.

But I do believe that some of the hostility toward the Freudian unconscious is announced in this passage.

Paulson: Let me follow up on that, because that's the thumbnail image we have of Freud—why some people don't like him because people think he was sex obsessed—that that was all he cared about.

It was just all about sex and that's what the unconscious was about—repressed sexual desires.

Solms: That's a very important distinction.

We've all been agreeing that the notion of an unconscious is not controversial and wasn't even a uniquely Freudian idea; there were precedents going back literally centuries.

I think what was important in Freud's conceptualization of the unconscious was not only the things that are summarized already but this point that Siri now brings our attention to, which is that the unconscious, for Freud, coincided with something else, which he later called the Id, which is the instinctual part of the mind.

Freud made the not-very-startling observation that we are a species of animal.

So there must also be an instinctual, driven, embodied set of mechanisms that are at work in the human mind, no less than in any other species of animal.

Interestingly, I think that there's a bit of a contradiction in Freud, because Freud says that the pleasure principle—the affective, seething wetness that dominates in the Id—is unconscious.

But how can a pleasure principle be unconscious?

What is an unconscious pleasure?

What's the point of an unconscious pleasure? [laughter]

The distinction that I'm wanting to introduce is that we have to differentiate between what is cognitively unconscious and what is affectively or emotionally unconscious.

Much of what Freud refers to as being unconscious he means is unrepresentable in thought—what we nowadays called "nondeclarative."

That doesn't mean it isn't consciously felt.

We get into lots of muddles on that basis.

Paulson: Let's bring Carl Jung into this. Jung, of course, was a protege of Freud—came out of the psychoanalytic tradition, and then broke away.

What's the Jungian idea of the unconscious?

Shamdasani: Jung himself said he was actually never a student of Freud.

His teachers were Pierre Janet, Theodore Flournoy, and Eugen Bleuler.

He had his own intellectual formation vis-'a-vis the unconscious.

He was drawing from a German philosophical tradition from Carl Gustav Carus and Eduard von Hartmann.

There you have a notion of an unconscious as primary to consciousness—it's a philosophical conception.

Following from that, Jung has a notion that it is a source of creativity, and, in a therapeutic setting, is a source of healing and potential self-renewal, and also an aspect that connects one to a wider humanity.

I want to return to the question that Mark was asking earlier, that the unconscious is not controversial.

It is controversial in many settings in academia now.

That's why people say they don't have an unconscious.

The question is, Are you a monist? or Do you allow multiple forms of self-description and ascription?

Is one allowed not to have an unconscious, if one has other forms of psychological, philosophical, or metaphysical beliefs?

Hustvedt: Yes, you're right. What Mark and I have been saying here is that in cognitive science, the idea

of an unconscious is no longer controversial. But among people in general and people working in many

other fields, the idea of the unconscious is not universally accepted. You certainly have an important point.

Paulson: Just so I understand this—the Jung versus the Freud view of the unconscious—can you summarize it as you understand it?

Shamdasani: As Mark was indicating, Freud's late model is based on the Id.

For Jung, the unconscious was not repressed.

It wasn't something that was derived in one's own lifetime, but was something that was pre-given.

It consisted of structural forms and fantasies that are inborn, present in everyone.

Paulson: What do you mean, pre-given?

Shamdasani: That they aren't acquired through education, aren't acquired in the course of one's lifetime.

They were akin to Kantian categories—categories that make thought possible—the typical forms of experience that you encounter—you're in a way prestructured to encounter a world . . .

Hustvedt: And wasn't there an evolutionary aspect to this for Jung too?—that those Kantian categories

had evolved in human beings?

Shamdasani: Which in a way was a bit contradictory, because he's drawing from different traditions, and we're trying to combine the different philosophical and biological conceptions of the unconscious into a larger synthesis, which was inherently unstable.

Nevertheless, in therapeutics, the critical aspect was that it was not purely a negative but also a source of potential renewal.

Hustvedt: I think Jung was more optimistic than Freud—Lutheran Jew—[laughter].

Yes, it's funny, but it's also true. Freud was deeply pessimistic about human nature, and Jung was more positive.

They also had very different experiences in life and very different personalities.

Jung had a kind of mystical consciousness, and Freud was very much a hardheaded scientist.

Solms: There's also what Freud called the narcissism of small differences.

If you look at Jung and Freud and then compare them to everybody else, they're pretty much in the same camp.

They could have easily overcome many of these differences if they had wanted to, but I don't think they wanted to.

Hustvedt: They did not want to do that.

Paulson: Let me throw out one other concept that gets a lot of discussion these days: the collective unconscious. Jung took this idea to a whole other level.

Tell us what the collective unconscious is.

Shamdasani: It's akin to what the poet, W.B. Yeats called "the great memory."

It's a notion that culture is within.

There's one evocative passage where Jung states, in 1912, that if all the mythologies and religions were wiped out, they would spontaneously regenerate from within.

So that in introspection, in examining one's fantasies, in examining one's dreams, Jung saw that as a portal or a gateway into psychological human history.

Paulson: Do you think his idea of the collective unconscious was more a religious idea than a scientific idea?

Shamdasani: Jung saw it as both, because he saw himself as being a scientist, as an empiricist.

At that point in psychology in the twentieth century, there were many definitions of what constituted science in psychology—the only commonality was the fact that they always called themselves scientists.

So in a way, you have to bracket out the term.

Back to what Siri was saying—yes, Jung believed there were spiritual factors, and Freud was an atheist, and that is one straight dividing line.

For Jung, the unconscious was a source of religious experience; as William James put it, if there be divine revelations, they will come through the subliminal door. So it's open to transcendence and other dimensions.

Hustvedt: It's good to frame this question historically and remember that many philosophers, including William James, were keenly interested in psychical research, which at the time was not regarded as outside of science, but inside it.

In fact, a writer who was respected in his day but is obscure now wrote Human Personality and Its Survival of Bodily Death.

You can imagine that few scientists are chasing this guy's ideas at the moment.

Paulson: Who is this writer?

Hustvedt: Frederic W.H. Myers.

He was a good friend of William James; he met George Eliot, and he founded the Society for Psychical Research in the late nineteenth century.

He was, in fact, a very interesting thinker and promoted an idea he called the subliminal self.

This self, he argued, was especially active in genius. In genius, the subliminal self could rise up suddenly from unconscious depths and become conscious.

Paulson: Isn't one of the fundamental dividing lines between Freud and Jung is that Freud was an atheist, and Jung was not?

Solms: Yeah, but again I refer to the narcissism of small differences, because I don't think . . .

Shamdasani: I think that's a big difference [laughter].

Hustvedt: I do too; I think it's a pretty big difference.

Solms: It's a question that lies outside of science—what one's personal beliefs are.

That's why I'm saying these were personal factors between these two personalities, but the idea that you were asking about earlier of a collective unconscious, Freud also had a collective unconscious: the Oedipus complex—these inherited memories of a primal father with his primal pair of scissors cutting off primal penises.

This is all "remembered" by us.

This also, for Freud, no less than Jung, was the source of our mythologies and our religions.

The fact that Freud didn't believe the religions and Jung did is a minor point, since both of them were Lamarckians.

They both believed that we have inherited memories, which incidentally, consigns them both, in this respect, to the dustbin of scientific history, because none of us in contemporary cognitive science or affective neuroscience take seriously the notion of these very complicated inherited knowledge bases.

Hustvedt: No, but DNA methylation studies in epigenetics have demonstrated that stress to an organism can affect the expression or suppression of a gene and that those methylation changes are then inherited by the animal's offspring.

This suggests that Lamarck may not have been so off the mark about inheriting acquired characteristics.

Solms: But if you look at it the way Jung and Freud spoke of those inherited, these phylogenetic, memories . . .

Hustvedt: Yes. That's not epigenetic.

Solms: . . . there's really a different story.

But in contemporary neuroscience, what's important to mention here are the instincts; we have instinctual predispositions.

As I was saying earlier, this was also something which I think is an important part of the unconscious, although I think it's affectively conscious.

But we do have innate knowledge of what to do when, for example, you're at a cliff face; you don't jump off to see what happens.

We have fear, we have rage, we have attachment bonding—we have all sorts of instinctual predispositions.

The important thing in relation to the topic of the unconscious, that would agree with Jung in the most indirect of ways, and with Freud more directly, is that there's an innate tendency which exists within us all.

The important thing in relation to the topic of the unconscious goes back to what I was saying earlier, that these things are deeply felt—consciously felt. Rage, fear, and lust are not unconscious.

Why does Freud call them unconscious?

It's because they're not reflexively, cognitively conscious—they're not tendencies that we own, that we possess, in our "declarative" self-awareness.

I would go so far as to say that, in fact, our cognitive apparatus is designed to render these things unconscious.

The instinctual life is so strongly felt that it threatens to overwhelm the cognitive apparatus, and the task of cognitive development is to take ownership of these inclinations and to render them unconscious, to dampen them, to make them less wet.

Hustvedt: Yes—to dry them out [laughter].

Shamdasani: To pick up on Siri's reference to Frederic Myers, who William James thought

was the candidate for the greatest psychologist at that time, he uses the term subliminal consciousness, for interesting reasons.

He has a theory that there's no unconscious per se, because we're not dealing with states that are strictly unconscious.

We're dealing with different models of what he calls stratified consciousness.

That's an important sense of different models, because if you start talking about forms of the unconscious that are conscious, the language begins to trip up on itself.

Hustvedt: This idea of a continuum is in Myers.

But, actually, what Mark is talking about, just to tell you, is that he has turned Freud on his head.

You know [looking toward Solms] you've done to Freud what Marx did to Hegel. Because for Mark [addressing the audience], the Id is conscious—you can read his very good paper on the subject "The Conscious Id"—that's where he turns Freud upside down.

Paulson: You're the editor of the new collected works of Sigmund Freud—how dare you? [laughter]

Hustvedt: So that's why he's emphasizing this; of course emotions are felt. I think you're right; Freud knew that we feel things, but there is a problem.

Solms: I think the problem arises out of not drawing that distinction between the cognitive, representable, thought-type conscious, and the affective feeling-type conscious.

It's an utterly different sort of stuff.

Hustvedt: There is the unconscious—the stuff we are never aware of.

We are not conscious of our blood moving through our bodies; such physiological processes are unwilled and unknowable from the inside.

But there are moments when we forget something and it returns to consciousness later.

Sometimes it takes me two days to remember a name, and then it arrives unbidden.

This is a passage from unconscious—unavailable—to conscious.

The act of writing mimics this process.

Paulson: I want to follow up on that, because Siri, you bring a very interesting perspective to this discussion.

You are not only very well versed in the history of thinking about this, but you are also

a novelist.

Is there a connection between these two things?—your awareness of psychology and how scientists talk about it?

Does that make you think any differently about how you write?

Hustvedt: It probably doesn't, but the experience of writing, perhaps particularly writing fiction, is interesting to think of in relation to the unconscious, because at a certain point in a book, the book seems to write itself.

What the heck is that? The writer doesn't know where the sentences are coming from.

The deep question for me is: Why one story and not another? How does the writer choose? Is the choice conscious?

Paulson: Why?

Hustvedt: Exactly!

Paulson: You're here to explain it, right?

Hustvedt: Mark mentioned this earlier—the only way an artist knows what's right and what's wrong is through a gut feeling.

You look at the sentence and you say, "That's it!," or you become absolutely sure that a character has to die—sometimes sadly.

Paulson: You're saying this is coming out of the unconscious, that feeling that . . .

Hustvedt: I always feel that the book is already written and what I'm doing is remembering something that never happened—that I'm trying to drag out an unconscious memory and make it conscious.

I'm not alone in feeling this.

Shamdasani: Speaking of writing and memory as recollection, this takes one back to Plato.

Those are the classic descriptions of memory that people are now recycling in terms of the unconscious, but Plato got by quite well without speaking of the unconscious or speaking about consciousness, and established the models by which we still debate these terms.

So in a way, I'd like to say, again, historically, that people got by for well over a century in the West, and longer elsewhere, without having to cast things in terms of a notion of the unconscious.

Shakespeare doesn't use it, and I think there's not much in human conduct that's miss-

ing from Shakespeare.

Hustvedt: It's true what you say about Plato, but it's also true that the whole history of the West has been shaped by the mind–body, soul–body distinction.

It goes on and on.

Now for a feminist moment: the body has been and still is associated with the female, and it was always lower and worse.

With Pauline Christianity, this Neo-Platonism became even more dramatic.

The soul–mind has always been masculine, clean, dry [laughter] and elevated.

We drag our traditions with us, and they aren't always full of wondrous things for everybody in the population.

Paulson: To bring science, and specifically neuroscience, back into the discussion, isn't creativity, isn't what you do [speaking to Hustvedt] as a novelist, a total mystery?

The question is, will neuroscience ever be able to explain why, when you're at your writing desk, that a particular story line pops into your head?

Hustvedt: A problem with the study of creativity in contemporary neuroscience is that the definition of creativity is pretty bad.

Creativity is defined as something new, novel, which is also useful to society.

Now I ask you whether Emily Dickinson's poems are useful. My novels, are they useful?

And what would their use be? It's a corporate definition.

We want our workers to be really creative and to create useful things that will make us a lot of money—that's a problem.

The other element often discussed is divergent thinking—that people who can make distant associations are creative.

I think that's true sometimes, and other times, it's probably not true.

Paulson: I want to come back to this question about neuroscience.

Hustvedt: I think, however, there are interesting questions to be asked that brain studies might be able to answer.

Paulson: For instance?

Hustvedt: For example, connectivity in the brain—what is being harnessed at those moments when people are in the so-called zone—would be interesting.

Paulson: Mark, you are our resident neurobiologist on the panel—what's your take on this.

Solms: First of all, I agree not only with regard to creativity, but also a lot else in the life of the mind.

In cognitive neuroscience, we have very denuded conceptualizations of these things, and we're slowly getting better at it.

As our understanding improves—as we are brave enough to encompass properly what we mean by creativity—we will get a better grasp on it.

The place I look to for the beginnings of an understanding, or the beginnings of some ideas that might be useful, is the brain mechanisms of dreaming.

The dipping into an altered state, a different way of thinking, and the ability to bring that back into the rational waking world have some important analogies with what creativity in the fuller sense of the word is all about.

In the dreaming brain, the prefrontal cortex, the rational, goal-directed, logical, reality-oriented executive of the mind is massively deactivated.

That instinctual emotional part that I spoke of earlier, the limbic structures, switch on like a Christmas tree.

And as you come out of dreaming sleep, the frontal lobes come back online, and then there's an inhibition and a removal from consciousness—a forgetting—of the dream.

Creative people can retain the dream, as it were, a little bit longer.

They're able to dip into it without living in a dream; they don't cut themselves off from it entirely.

It has something to do with the prefrontal cortex allowing the limbic ways to function a little bit longer and then grabbing hold of them and turning them to, dare I say, useful effect.

Hustvedt: Jung was very interested in these processes and had some psychotic experiences himself, didn't he? Or would you call them. . . hallucinatory?

Shamdasani: I wouldn't say he had psychotic experiences.

I would say his main work had to do with the exploration of hypnagogic visions in a waking state, which was something quite specific.

Hustvedt: By the way, I have no prejudice. I have had hallucinations, and I experience hypnagogic every night.

Shamdasani: That's the stuff he was trying to explore.

Paulson: Jung came up with a phrase that was part of his way, as I understand it, of accessing the unconscious—it's what he called active imagination. Can you explain what he meant by that?

Shamdasani: I'd like to pick up again on Siri's reference to Frederic Myers—for Myers, a genius was someone who had the subliminal on tap.

The question posed then is, how do you access those resources, if they are the source of creativity as well as pathology?

For Jung—around 1913 and 1914—he'd been practicing analysis for quite a while.

Dream analysis wasn't sufficient.

There needed to be another way of accessing this material in a waking state.

People at the time were using things like automatic writing and crystal gazing, to try to foster image making.

What Jung would do would be to enter into fantasies, provoke fantasies in a waking state, and enter into dialogue with the characters that emerged.

In a way, this is not too far removed from what a novelist or playwright does, in terms of creating characters.

Paulson: I'm trying to imagine this. Is Jung semi-awake? Is he fully awake? What sort of state of consciousness is he in when he's doing this?

Shamdasani: He's awake, entering into a state of concentration and allowing images to emerge—entering into dialoguing with the characters that emerged, and sometimes then painting and drawing, and allowing these images to say something back to him—not trying to immediately interpret them.

Paulson: That sounds a little like writing a novel!

Hustvedt: This is the lowdown: you cannot write a novel unless you are in a state of deep relaxation.

This doesn't mean you aren't concentrating, but rather that your body must be open and loose, which is the same state you're referring to in Jung.

Often, at night, I go to sleep and I have my hypnogogic images, and I hear my characters talking.

Their talk isn't outside my head but inside.

The conversations don't necessarily appear on the page the next day, but that is the form of openness I cultivate when I am writing.

Paulson: You're talking about techniques to access the unconscious, getting yourself

into almost an altered state of mind—to tap this other part of you that normally we don't have access to.

Hustvedt: I think many writers actually do—and painters and musicians.

Shamdasani: And the psychologist Pierre Janet would use this in psychotherapy as a form of distraction.

You distract yourself to allow another aspect to function freely, in a more imaginative way.

Paulson: Mark, what are some effective techniques you've come across, if we want to gain more access to our unconscious? —because it could be a source of nourishment or of creativity.

Solms: I must confess that I don't have any special expertise for enhancing creativity, but in terms of gaining access to the unconscious, the standard method in psychoanalysis, in which you can see parallels with what has been said, is the free association method.

It's a giving up of deliberate, controlled channeling of thought processes and allowing one's thoughts to emerge freely, and then trying to report them as fully and with as little censorship as possible.

That is the standard method—the fundamental technique of psychoanalysis.

You can see how, in relation to what I was saying earlier, the sort of prefrontal lobe's focused attention is given up and then these more implicit mechanisms come to the fore.

This is where the link is with creativity.

It's not just giving free rein—there's a sort of a coming and going; there's an observing Ego that notices what you're saying and making use of it.

It's not just rambling; it's rambling and then noticing the structure of one's rambles—rambling and then noticing, "Ah, there's a pattern to this!"

Or one's analyst notices the pattern.

The analysis of dreams is another standard psychoanalytical technique for gaining access to the unconscious.

It's really just a specialized form of the same thing, except here you're free associating in relation to the dream.

You report the dream and then you say everything that comes to mind in relation to the dream.

Why that is uniquely productive of insight into what is normally unconscious is because the dream itself is generated without the prefrontal lobes being part of the story.

You already have unalloyed, instinctual, Id-like, limbic system functions, and when you freely associate in relation to that, you're going to get even deeper access.

Normally you don't in waking life; you don't have a conscious form of those Id-like thoughts, but in the dream, you do, because the prefrontal lobes are offline during sleep.

Hustvedt: I think psychoanalysis broadens the spectrum to non-artists.

One of my favorite quotes is from Einstein.

He was asked by Jacques Hadamard how he worked, and Einstein—I am summarizing—replied that his real work was visual, emotional, and muscular.

That is where his real work took place.

Signs—linguistic and mathematical—came later in the process.

I think this is a profound insight into creative work of all kinds—we are looking at the activation of deep motor, visual, and prelinguistic parts of ourselves.

Paulson: There's another piece of the unconscious that those of us with more of a spiritual inclination would look to—this would seem to be where those moments of transcendence come from.

You see the world in a different way; I know this is one thing that Jung talked about, for instance.

I'm assuming that a lot of what we would call religious experience comes out of the unconscious—fair to say?

Shamdasani: That was the model first put forward by Theodore Flournoy and William James—the notion that it's precisely within those states where there is access to another dimension, in all likelihood.

Jung followed on in that way, but again, you find in Jung's own personal writings—in his Black Books, and in the Red Book—that he doesn't use the term unconscious.

Paulson: He never uses that word at all?

Shamdasani: Not in those texts. He uses the word fantasy and he uses the word symbol.

He doesn't need the term unconscious.

For him, the term was an attempt to translate his conceptions and insights in his public writings into a language acceptable to a medical and scientific audience.

Paulson: That's interesting. So symbol was a more acceptable word than the unconscious, for scientists?

Shamdasani: No, he thought unconscious was a more acceptable word for a medical and scientific audience.

In that sense, it's a way of trying to validate certain experiences—to say these experiences are not out of the human.

They are legitimate, and there are ways to try to facilitate those.

Solms: I'd like to introduce something else from the cognitive neuroscience perspective, which relates to some of the questions that we've been discussing, which is that there is great pressure to automatize.

Our conscious cognitive capacity is exceedingly limited.

The reason that telephone numbers are seven digits long is because that's the extent of conscious cognitive capacity.

We're able to hold in mind seven bits of information consciously at any one point in time.

If you think of how much information your mind consists and then compare that to the number seven, you'll get some sense of just how small our capacity is.

It's an extremely limited and therefore precious resource; it has to be used sparingly.

That's why there's pressure to chunk things out of consciousness as rapidly as possible, so you can use consciousness only to the extent that you really have to.

As we've learned how things work, as we've mastered things, as we've solved problems, they become automatized—the solutions.

When I'm facing this problem, that's what I do.

I don't even realize that that's what I'm doing.

What that means is that our deepest knowledge, the deepest pattern of how things work, is paradoxically less available to consciousness, so that we're dealing with all of the concrete details consciously, and our wisdom, as it were, has been chunked down.

We speak of "systems consolidation" in neuroscience.

It goes down to deeper brain systems until ultimately, if you get down to the level of the basal ganglia, as I was saying earlier, it's no longer representable.

You have deep understanding of what to do in the world and how the world works, but that understanding is not declarative understanding.

Both with regard to creativity and spirituality, these unique individuals, with altered states and with the aid of substances, help us gain access to these normally unconscious modes of

cognition, where affect also strongly dominates.

Deeply consolidated material is brought to the surface; so there's profound wisdom, a profound sort of revelation of the deep structure of things which we value in the work of artists and visionaries.

Paulson: You've all spent years studying these things.

You're deeply well versed in the history of these ideas about the unconscious, about the mind.

Given all of that, has that changed anything about what you do in your own lives—to have a more rewarding life?

If you wanted to tap your own unconscious to have a more fulfilling life, would it make any difference?

Hustvedt: I've long been fascinated by child development.

Someone once asked me if all I had read on the subject had affected the way I brought up my daughter, and I answered, "Well, I don't really think so."

Much of what we do is intuitive.

Does what I know about the unconscious or the mind–body problem affect my work as a writer?

Paulson: I think the answer is no, is what you're saying.

Hustvedt: No, not really—not at the deepest levels of my work.

Solms: I could say many things, but the essence of it is that I have greater humility in relation to what I can know.

To what extent can I really solve a particular problem?

To what extent should I even try to be consciously on top of it?

It's giving myself over a little bit more to intuition.

Not that that means anything goes, but it's recognizing that there are many things that I've learnt and I don't even know what they are.

I'm willing to hand over control.

But also, which is a slightly different aspect of the same thing, there's a humility as to what one can understand.

I don't value thinking and logic as highly as I did when I was a young man—I understand the limits of knowledge, the limits of what one can understand—a giving oneself over also in that

sense.

There are also limits to science—it's not the beginning and end of everything.

It's a very valuable thing, but it's not everything.

Paulson: Sonu?

Shamdasani: When I read Jung and Freud in my teens, I acquired an unconscious [laughter].

The more I began to study it historically, I decided to opt out of the unconscious [laughter].

So I think I had one for about a decade.

Not to say that I think it's not a valid notion if one wants to have one.

It is a valid way of conceiving of one's life and the lives of others, as a hermeneutic, as a narrative, even as a therapeutic.

But to me, I just prefer to travel light. More problems are associated with it than I want [laughter].

Paulson: We spend a lot of time talking about Freud and Jung, and, of course, they came up with their theories a century ago or so.

Do we need a new model of the unconscious in today's world, given all that we know through science?

Hustvedt: There is a new model—there's Neuropsychoanalysis.

I know Mark because I was interested in his work, we met, and he got me involved.

The standard model of the mind used in neuroscience and its cognitive unconscious is impoverished, in part, because the long history of the unconscious has been ignored.

Paulson: What's your model?

Hustvedt: A good model must include subjective experience as well as the objective realities of brain regions, synapses, and neurochemicals.

The urge to make the unconscious more reality bound and more rational, to make it colder and drier, is not purely scientific—it is also ideological.

Solms: Regarding the question, Is a new model required?

I heard it in a different way from how Siri did.

The cognitive neuroscience model of the unconscious is hardly new anymore—it's been around for decades.

What's needed is a model which can accommodate both what the psychoanalytical tradition encompassed under the term unconscious, and what we've since learnt, because let us not forget that cognitive neuroscience has added something, for heaven's sake!

We've learned some new things about how the mind works.

As you heard from the slightly comical quote that Siri read us, it almost deliberately excludes so much else that clearly needs to be accommodated.

we need a new model, it would be a model that could reconcile both the affective and instinctual, the more troubling unconscious of Freud, and everything that we've learned about the brain mechanisms of how conscious mental processes become unconscious.

I would even like to indicate the direction forwards.

The essential idea in the cognitive unconscious is that when a problem is solved, it is automatized. I've said already why there's great pressure to do that.

In the Freudian view of the unconscious, one never talks of automatizing things; rather there is this irrational repeating of things which is not in your own best interest and your not knowing why you do it.

I think that the link between the two is this: in the cognitive unconscious, we speak of automatizing problems once they're solved, but we don't make any reference to the fact that many problems in life are insoluble.

What do you do with those problems?

You're a little kid — "I'm Mark Solms; I'm 4 years old, and there are problems I really want to solve.

I want to be big like Daddy. I want to be the boss of the family.

I want to be driving cars. I want to make babies. I want to make babies with her, and I want to do it now!"

But you don't have the foggiest clue how to make babies, and there's no way that you can take the place of your father.

So you have two choices: Either you carry on thinking about this problem to the exclusion of "two plus two is four," and how to tie your shoelaces, because you've only got seven bits of information that you can concentrate on; or you say, "I believe it works like this; this is how I'm going to do it—that works,"—even though it doesn't. And you automatize nonsolutions.

You automatize childish ways of trying to solve the thing, and then you put it out of mind and cut your losses.

The unconscious, the cognitive unconscious, includes also these things, prematurely au-

tomatized or illegitimately automatized childish solutions, which are now rendered automatic and unconscious and they're not subject to updating. I think that that's the beginning of a reconciliation of the two models.

Shamdasani: When you ask, Does one need a new model?, it sounds like, Have you upgraded yet?

Are you still on Windows 8? An iPhone 5, or something?

Are you missing some drives or certain levers to function?

Hustvedt: The science models are important, to be fair, right?

If you're going to do hard science, you need a model. That model is not the world.

That model is a way to understand something about the world.

Models change because you want something better than your older, lousier model.

Shamdasani: One needs to move, then, out of conceptual debates and ask, How do these models function in society?

Are all people with different "models" of the unconscious happy?

Do they actually have more self-knowledge?

Can you actually tell: "Oh, he's got an unconscious," or "She's got an unconscious," or "There's someone with a Jungian unconscious, or an Adlerian"—or something?

I mean this quite seriously in terms of an ethnography of how the unconscious is then lived and embodied by different social groups.

Where do more people have an unconscious? Is it in the big metropoles?—in London, in New York, even in certain suburbs in these cities? How do they interface with people who don't have one?

Paulson: Okay, let me turn that around a little bit, then. Really what you're saying is that the proof is in the pudding, and let's look for where people are happier—where people have fuller, richer lives.

Hustvedt: There's a utilitarian aspect to this debate, but I also think we have important philosophical differences that are represented right here on this panel.

I'm not exactly sure where I want to situate myself—somewhere between, I think.

What you are talking about [turning to Shamdasani] is essentially the idea that the unconscious is something that was created in various places over time.

It's a construct, a cultural or societal construct, that then works in the world as such, and that for you, the idea that there is some empirical, some "out there," unconscious is

simply either not interesting or not true.

Shamdasani: Yes, that's my position—in the way that Wittgenstein put it, meaning is use—the unconscious is not simply how it's defined, conceptually, although that's a critical part of it.

Let's look—we can now view a century of how people took up this notion. How is it embodied in institutions?

What work does it do in society? Let's try to look at it in the way an anthropologist would.

Paulson: Mark?

Solms: Scientific constructs are cultural constructs, but they're jolly good ones, because we are self-consciously

trying to accommodate all the observed facts.

If we have a construct that leaves out some of the facts, there's something wrong with the construct, so we upgrade it, not because we want a new one in the cultural sense that you're referring to, but because there's clearly something that needs to be improved.

In relation to our constructs of the unconscious, I was saying we have facts that are accounted for by cognitive neuroscience, which were not accounted for by psychoanalysis, and vice versa, so what we need is a construct that can accommodate all these facts.

The definition of the cognitive unconscious that Siri read at the beginning, about a kinder, gentler, nicer sort of unconscious, is just not true.

Look at the way we actually behave!

So we need a construct of how it works which takes into account our more primitive inclinations.

It's very important for us to have an understanding of the human condition that is not so self-deluding.

Hustvedt: It's interesting to be sitting between these two points of view.

On one side is "unconscious is a cultural construct;" on the other, "there is something real about the unconscious that can be scientifically demonstrated."

But one of the further problems with the unconscious in cognitive science is that it has been heavily influenced by the first generation computational theory of mind.

It rose out of Turing's machine and the McCulloch and Pitts binary neurons.

It is neo-Cartesian, and it hides a mind–body dualism.

Neuroscience has not addressed this problem well enough.

There is now a move toward embodied theories of mind. They are hot at the moment, and there are many versions of embodiment.

The cognitive unconscious has never been able to fit emotion into its framework well . . .

Solms: For exactly that reason.

Hustvedt: . . . and that became a big problem because the mind was understood as a problem-solving machine.

Shamdasani: As a rider to that, I spent a lot of time working and writing on the history of concepts of the unconscious, and I suddenly had an idea that struck me as very dumb that I had not thought about before.

I came to see that the unconscious was really a small story within a larger history of consciousness, in which, paradoxically, there was a lot less work done at a historical level.

The main issue is dualism. That is the more fundamental problem.

Hustvedt: Right; that is the fundamental problem.

Shamdasani: Whether you have an unconscious, or a semi-unconscious, or a stratified consciousness—those are secondary problems to dualism.

Paulson: We could keep going on here, but I want to make sure that our audience has a chance to weigh in with their questions and comments.

Audience member 1: Having been under anesthesia, it occurred to me that that was complete brain shutdown. There was no sense of unconsciousness, there was no dreaming, there was no consciousness—it was as if the whole brain, except for the autonomic nervous system, was shut down.

Is it possible, then, to turn off entirely consciousness and unconsciousness?

Correspondingly, with psychotropic drugs like LSD and psilocybin, do they not access some sort of unconsciousness that we normally never see?

In fact, aboriginal people have been accessing unconsciousness forever, because they see it as an entry into what they call the spiritual world. Have you missed an area of brain function that I'm referring to?

Solms: You seem to be asking about two diametrically opposite things, I think deliberately so.

Starting with the LSD and psilocybin, these are drugs that act on the cortex, that is, on the cognitive part of the brain, and they are undoing their normal modes of operating, so it is, I think, revelatory of more normally inhibited modes of cognition and affectivity.

Altered states of consciousness have been valued in a great many cultural traditions, precisely because it gives us access to these deeper strata of the mind, the deeper modes of functioning of the mind, which are terribly important because they actually govern what we do; they govern what we know, and we don't normally have access to them.

As to the other part of your question about possibly shutting consciousness off completely and your experience of being under general anesthesia, I want to tell you that there are many different modes of action of general anesthetics.

They don't all do the same thing in the brain.

What's frightening, for those of us who every now and then need a general anesthetic, is that physiologists don't understand that much about exactly what's going on in the brain with general anesthesia.

There have been a lot of advances in current times, in terms of our understanding at the cellular level and at the systems level, but it's a rapidly evolving field.

We're catching up with what these drugs do.

Audience member 2: You talk about the prefrontal cortex and battening things down—letting other things out.

How do you see that connecting, in terms of creativity, to what they now call "outsider artists?"—often people with severe developmental or cognitive disabilities may not have that same kind of prefrontal cortex strength.

Hustvedt: Some interesting work has been done on creativity in people with schizophrenia, brain injuries, and Alzheimer's disease.

Often these people were not creative before their affliction, but suddenly, they have an urge to write poetry or to draw—they acquire a facility for writing or drawing.

This suggests that brain changes even from serious injuries can jog both artistic desire and capability.

There's a neurologist named Alice Flaherty, whom I saw not long ago when I gave a talk in Boston.

She experienced a powerful need to write after she gave birth. She tells that story in her very good book, The Midnight Disease.

Audience member 3: At the very beginning of the panel, there was mention about brain development in infants and children, and that they observe things that happen again and again.

They see patterns of language and patterns of what they see, and they put the patterns together and remember the patterns.

Then, when the patterns come up again, they can act upon those, or they know what

words follow other words, because they find the patterns. But then the patterns form hierarchies—patterns of patterns—and that becomes insight, know-how, knowledge—and then patterns of patterns of patterns.

You keep building up a hierarchy of patterns and you get to wisdom.

Then maybe there's a level above that, that you can't possibly explain, that becomes another dimension of the unconscious that makes you do things, because it's a pattern that your brain has learned.

Maybe the reconciliation of intuition, which you're born with, and what you see and learn, through patterns, becomes reconciled into your behavior.

But the unconscious part is the highest level of the hierarchy of patterns.

Paulson: I love the fact that you've brought wisdom into the discussion here.

So how does that fit in our discussion?

Solms: It all hangs on how you want to see the hierarchy.

The image that was forming in my mind as you were iterating these patterns of patterns of patterns, was that the deepest patterns, in other words, the lowest ones, contain the most concentrated knowledge, as it were.

The surface is dealing with the here and now, and what you've learned before is chunked down.

Eventually, it's no longer cortical—it becomes subcortical; it becomes basal ganglia.

These thoughts can no longer be declared; they're no longer representable.

These deeply automatized modes of operating in the world, just knowing what to do, which we call intuition, are the deepest patterns. I don't know if that's wisdom.

Wisdom requires something more along the lines of what we were talking about earlier in relation to creativity. It's something to do with the capacity to bring these deeper structures back to declarative awareness.

Being a zombie is not being wise, you know.

Being able to declare the patterns—to bring them to light, to be able to share, to make us aware of what it is that we're doing—that's something very valuable.

Hustvedt: You said something very important in the beginning about a child learning.

Children learn through other people.

One thing about the Western tradition that drives me crazy is the idea of the autonomous man.

You can’t have a brain without another brain.

We human beings are neotenous; we develop very slowly—much more slowly than most other mammals.

If you leave an infant out alone, it dies; we need others to survive.

And we develop very slowly through those necessary others, which might very well explain something about our greater reflective capacities—our ability to imagine ourselves as others.

Solms: Being aware of that is wisdom.

Hustvedt: Being aware of that is wisdom; we need and depend on other people.

This is, in fact, foreign to philosophical and scientific traditions that regard the brain as if it were an isolated organ—not in relation to the rest of the body and not in relation to other people.

Shamdasani: I’m struck by the terms of the debate—by what a colleague of mine, Fernando Vidal, calls “brainhood.”

We live in an era, he argues, where we now have the cerebral subject, where traditional forms of understanding are being reclassified in a neural language.

So the simple question of wisdom, which for Socrates was quite simply answered with knowing that you don’t know, is now being—I’m not criticizing it—redefined in neural terms.

In a way, you have a reclassification of Western thought.

But guess what, most of the language remains exactly the same, but with a neuro prefix in front of it.

To me, this whole intellectual and social formation needs to be studied from the outside as well as developed from within.

Audience member 4: We live in a digital, social world now, and we have a so-called digital native generation, like my daughter, who can manipulate three or four different devices and still have a conversation with me.

What’s your view on the import of this new social cultural context and behaviors on the unconscious?

Solms: I’ll say two things. I think that we overestimate the impact of these things.

A little more than 100 years ago, we were terrified about the impact of the speed of railway carriages, and what this would do to our brains—we thought we weren’t designed for these speeds, and we suffered whole new disorders, “railway spine,” and so on.

Guess what? The next generation seemed to manage perfectly well.

So the capacity for adaptation of thalamocortical structures—if you'll forgive my neurologizing everything—is enormous.

It freaks you out, but it doesn't freak your daughter out.

On the other hand, being an old dog myself, I am concerned about the loss of embodiment.

There are many things that our brains are designed to do, precisely as Siri was saying a moment ago, not only in relation to our own physical bodies, but also in relation to other bodies—to take one example, rough and-tumble play.

There are instinctual brain mechanisms for play, and our understanding of why play is so important for mammals is that it has everything to do with working out some sort of social structure that's okay for both of you, or for all three of you—working out the rules of the game.

What can I get away with? What can't I get away with? If I push too far, then they won't play anymore.

This sort of physical play is terribly important for society.

Playing games against a computer, where there's no other being there and where there's no actual seeing what the effects on another being of your actions are—I think that there is something lost there.

Shamdasani: What I'm struck by, for example, is that if you read the Freud–Jung correspondence—it's a great correspondence—you find individuals that are able to write a 10-page theoretical letter on a new theory they've not developed before.

They've not kept a carbon copy, they've not pressed save—they've merely sent it off.

In three weeks' time, they're able to exactly follow on and not miss a beat.

Memory capacity, now—to my mind, as far as I see—is not what it was then. I see that also in my own life, starting with pre-computer days until now.

When we speak about localizing consciousness or functions, such as memory, in the brain, it's important to realize that memory is not a constant, at a historical level.

We adapt, we offload to technological prosthetic devices, and we change in very interesting ways.

Paulson: So the question is, Are we losing anything in that process?—because obviously, with our devices,

the capacity for memory is much greater than it used to be.

Shamdasani: It shifts, so, tome, one almost becomes like a librarian.

One has to know where to find things one has put, rather than retain things in memory.

We're not dealing with a culture that memorized verse and built up great mnemonic capacities.

Hustvedt: But this is Plato again; we keep going back to Plato.

He was worried about writing because a person would lose the oral gifts of memory.

We keep changing and we keep staying the same.

Audience member 5: Does the dream that everyone has had about being naked in high school come from the collective unconscious, or is it a neurological reaction to stress?

Hustvedt: Since everybody in the world probably hasn't attended high school, do you mean some version of that?

Shamdasani: I'll wait until I have that dream before I say.

Paulson: I have not had that dream that I'm aware of.

Solms: There have been empirical studies about this going back to the 1950s; I mention this because we've now got an expanse of sixty-odd years to see whether these dreams have changed over a period when societies have changed very rapidly.

It's not just a matter of time, it's also geographical spread; these studies were done all over the world. It's really quite remarkable how there are indeed typical dreams: for example, the dream of being inappropriately clad in a public place, the dream of being on stage and having to deliver something and being unprepared for it, and the dream of having to re-sit for an examination that one thought one had passed long ago.

These are types of dreams that are remarkably uniform across human cultures and across decades of time.

But I have to say, our understanding of where these dreams come from doesn't begin to do justice to the profoundly striking fact that such typical dreams exist.

At least they show that dreams can't be random froth—they can't be meaningless junk.

The fact that we've seen these structured forms of dreams throughout human societies for over sixty years says that dreams are coherent processes.

They have the dignity of actual cognition, which serves some purpose.

But beyond that, I don't think we understand where these dreams come from.

I'll also say one other thing, though not about dreams; there's a thing called REM sleep behavior disorder, which comes with certain Parkinsonian diseases.

You can artificially create it in animals—not me, my colleagues—by lesioning a part of the midbrain, and then the animal acts out its dreams, and we humans with those diseases act out our dreams.

There too, there's remarkable uniformity, but the striking thing is that the behavior one sees in REM behavior disorder, and in these lesioned animals, is instinctual behavior, for example, stalking, pouncing, and copulating.

You don't enact writing an exam.

Audience member 6: It seems like we've left out something here, which is the brain.

I'm aware of the neurobiology of the latest neuroscience—a Darwinian look at how the brain works in terms of a threat circuit, an attachment circuit, and a sexual reproduction circuit, and looking at how that works up in the brain to the prefrontal cortex.

On the other side, when you said you can't be aware of unconscious behavior—with all of this discussion of meditation and mindfulness, with teaching people to be aware of heartbeat and being aware of bodily reactions so that we can begin to make sense of them—we haven't mentioned Buddhism.

There are studies with Buddhist monks who have the ability to not respond to the startle reflex through meditation—the startle reflex is an automatic thing.

Is the unconscious visible in Buddhism, and how do you deal with mindfulness and meditation in today's world?

Hustvedt: As Mark was saying, there's a lot of brain research moving steadily forward, but it's important to frame this with a truth: there is, as yet, no consensus for a working model of the mind.

There are many different ideas.

We read about locationist notions all the time: there's a part of the brain for this and for that—morality, religion, map reading.

Locationist theories have been around since the Greeks, and they carry some of the truth, but they don't carry all of the truth.

Because so many brain regions are involved in so many functions or processes, it's important to acknowledge that brain research is an ongoing project and much remains unknown.

As for Buddhism, as you probably know, there's a lot of communication these days between people doing brain research and Buddhist monks, because people with such tremendous

meditation skills are fascinating to scientists.

Shamdasani: There are two aspects I'd like to pick up on in your question.

The first is, you're entirely right, there are traditions of transformative practices that, in terms of the control of the body in Buddhism and yoga and so forth, are quite radically different from practices in the West and that deserve further study.

But there's a note of caution sounded by a great Tibetan scholar, Donald Lopez, who wrote a report called The Scientific Buddha: His Short and Happy Life.

It's about modes in which Buddhism has been reinvented in terms of this so-called marriage between Buddhism and scientists. One aspect of this is mindfulness.

As Lopez has shown, if you read these texts from which this term is derived, they involve practices such as going to cemeteries and imagining oneself as a corpse.

These practices were actually designed to increase stress; they were not designed to decrease stress.

They were designed to increase stress until one realizes the impermanence and broke free of one's actual state. So with regard to the term mindfulness, there's no concept of mind in Buddhism, so how can one be mindful?

It's a particularly gruesome translation, and Mark knows something about gruesome translations in the case of Freud and their effects on thought.

Paulson: We have more questions, but we have no more time. You have been a wonderful audience. Thank

you so much, and thank you to our guests. The Deeper Self; An Expanded View of Consciousness, Ann. N.Y. Acad. Sci. ISSN 0077-8923

Acknowledgments

Steve Paulson, executive producer and one of the founders of To the Best of Our Knowledge, moderated the panel of experts.

The preceding is an edited transcript of the discussion from February 15, 2017, 7:00 PM—8:30 PM, at the New York Academy of Sciences in New York City.

Competing interests

The authors declare no competing interests.

References for further reading

Flaherty, A.W. 2004. The Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain. Houghton Mifflin.

Freud, S. 2017. Revised Standard Edition of the Complete Psychological Works of Sigmund Freud. M. Solms, Ed. New York: W.W. Norton and Company.

Hustvedt, S. 2003. What I Loved. New York: Henry Holt and Company.

Hustvedt, S. 2011. The Summer Without Men. Picador.

Hustvedt, S. 2010. The Shaking Woman or a History of My Nerves. New York: Henry Holt and Company.

Hustvedt, S. 2016. A Woman Looking at Men Looking at Women: Essays on Art, Sex, and the Mind. New York: Simon & Schuster.

Hustvedt, S. 2012. Living, Thinking, Looking: Essays. Picador.

Hustvedt, S. 2014. The Blazing World: A Novel. New York: Simon & Schuster.

Jung, C.G.; translation by M. Kyburz, J. Peck & S. Shamdasani. 2009. The Red Book: A Reader's Edition. S. Shamdasani, Ed. New York: W.W. Norton and Company.

Lopez, D.S. 2012. The Scientific Buddha: His Short and Happy Life. New Haven, CT: Yale University Press.

Shamdasani, S. 2012. C. G. Jung: A Biography in Books. New York: W. W. Norton.

Shamdasani, S. 2010. Epilogue: the "optional" unconscious. In Thinking the Unconscious: Nineteenth-Century German Thought. A. Nicholls & M. Liebscher, Eds.: 287–296. Cambridge University Press

1. https://nyaspubs.onlinelibrary.wiley.com/toc/17496632/2017/1406/1

My child, you are not God, how could you be God? (2021-07-01 07:20)

[paypal _donation _button border="5"]

[1]The Black Books

15 Nov. 1913.

My child, you are not God, how could you be God? You are my soul and I am not allowed-not yet-to know, why you call yourself "child" - and why a girl?

I despair-how can I manage it?-how and what should I express??

My soul, I will continue my story as this seems to be the next step.

(One must know how to do the next steps, regardless of the scornful laughter that the devils set up below the heart, those cowardly ear-whisperers and two-inch-high poison-mixers.

I carry my burden and am myself a burden and mockery and whip and torment of the cross)

So listen, my soul, regardless of the scornful laughter of my own devils I continue talking to you:

I think further back to my 19th year of age, when a dream decided upon my career choice:

First I saw, in a dense undergrowth of a solitary region, a quiet dark water, a pond, and in its middle swam the most fantastic of animals,roughly comparable to a many-colored jellyfish.

This animal aroused in me the highest intellectual curiosity, so that I awoke with a pounding heart.

And soon thereafter I had a second dream: I was in a dark forest, where I found a small

hill like a charcoal kiln.

I poked it with my foot and discovered in it to my greatest surprise the bones of prehistoric animals, which also sparked off the greatest curiosity in me.

These dreams motivated me to the study of the natural sciences and that led me to medicine.

Why must I tell you all that, my soul? Why do you chain me to this book?

And why do you drive my pen so furiously, as if it had to go a long way and hurry to cover it? Why all this? Forgive the din of mockery that rises in me.

I trust you that it's not in vain and will not turn into empty agony.

Neither vanity nor thirst for glory nor any other meaningless striving are able to lead me to this.

Yet you, my soul, want me to do this. What strange new things are happening to me?

I know too much not to see on what swaying bridges I go yet I follow you, you command, I follow where, where are you leading to?

Forgive my human apprehension, brimful of knowledge. My foot hesitates to follow you. Into what mist and darkness does your path lead?

Must I also learn to do without meaning? If this is what you demand, then so be it. This hour belongs to you.

What is there, where there is no meaning? Only nonsense, or madness, it seems to me. Or is there also a supreme meaning?

Is that your meaning, my soul? look, how I limp after you on crutches of understanding.

Forgive me, my light, I am a man and you stride like a God. What torture! I must return to myself, to my smallest things.

I want to be careful and say:

I had learned to see other things as large and had compared those with the things of my soul and had discovered that they were small, even pitiably small.

You force me to see them as large, to make them large. Is that your aim?

I follow, but it terrifies me-it was not boredom or tedium as I just thought before in an appeasing manner.

Forgive the never-resting doubt in this hour chosen by you as your holy hour.

I disrupt your divine peace, but hear also my doubts, otherwise I cannot follow, since your meaning is a supreme meaning, and your steps are the steps of a God.

Not even It is not even my language that flows speaks through my pen. Oh, if I only knew what you want! But I must not think either.

Even thought, as I understand it, should no longer be? You want that too?

I should give myself completely into your hands- but who are you? You see, I do not trust you- not once to trust- is that my love for you, my joy in you?

Is this the way to welcome a friend? 35 Do I not trust every valiant man, every honorable woman, and not you, my soul?

Your hand lies heavy on me- but I am willing- I am willing.

Have I not rendered my best to love men and trust them, and should I not render this to you, my own soul, or rather the soul, by which I am owned?

Yes, I see how you guide me. I recognize your wise schooling. You convince me and I follow.

(Whereto? someone cries in me. Be quiet and remain silent, because I speak with my soul.)

] Forget, my soul, my pathetic hesitation, my fickle and pitiful doubt. I know it is ignoble to doubt you.

I am only a man and you know how difficult it is for this man to set aside the beggar's pride he takes in his own thought.

Without talking back from now on, I will continue to tell you how I caught sight of a woman three years ago, whose soul seemed to me more valuable than my marital anxiety.

I conquered my fear out of love for her.

But you wanted it that way and gave me a dream, which rendered a decision: I dreamed then (it was shortly after Christmas 1912), that I was sitting with my children in a marvelous and richly furnished tower chamber- an open columned hall we were sitting at a round table, whose top was a marvelous dark green stone.

Suddenly a seagull or dove flew in and landed with light feathers on the table.

I admonished the children to be quiet, so that they would not scare away the beautiful white bird.

Suddenly this little bird turned into a child of eight years, a small blond girl, and ran around playing with my children in the marvelous columned colonnades.

Then the child suddenly turned into the gull or dove. She said the following to me:

"Only in the first hour of the night can I become human, while the male dove is busy with the twelve dead."

With these words the bird flew away and I awoke. My decision was made. I had to give all my faith and trust to this woman.

You know, my soul, what blessing was bestowed through that upon me, my wife, and my house.

I cannot express it all in words, what flourishing and beauty sprang from that for me.

I do not want to talk about the torments that I rightfully had to endure- all these are more than offset by the abundance of beauty and elevation which I was allowed to experience.

This dream still stands right in front of me and my understanding does not suffice to exhaust it.

That speech of the dove-what does it mean?

The "early hours of the night" seem to be your hours, my soul; but who is the male dove, who are the twelve dead?

And what is the male dove doing in the realm of the dead?

Hold on, it is a torment, this unbearable non-understanding, this digging up of things not understood, of the most subjective.

What's the point of that? Did I not discuss this dream with my friends? Why should it still be told to you once more?

I forgot, forgive me, that you are also one of my friends, and have the first right to that dream, to my trust.

Should what I give them not belong to you?

I recognize my injustice. It seems to me that I despised you. I accept with sorrow how little I loved you.

My joy at finding you again was not justified, because it was not genuine.

I recognize that the scornful laughter in me was also right. My feeling was not genuine, because I did not truly love you.

I must therefore learn to love you. You gradually open my eyes. I must thank you, my soul. Your hand is strong, yet just.

I hope, or much more: I begin to hope for redemption. Here, someone stands beside

me and whispers terrible things into my ear:

"You write to be printed and circulated among people. You want to cause a stir through the unusual. Nietzsche did this better than you. You are aping Saint Augustine ."

You hear, my soul, this damned speech, and you see my defenselessness against my own indignant weapon-Woe, even self-criticism, healing and thrice-praised, shall I even let go of that?

"This fear," you say, "testifies against me"- lt is true, it testifies against you and me. It kills the holy trust between you and me.

How and why should I care, if someone says things like that, if there was not a nasty vanity in me , which I rank above you, my soul, which is more to me than a conversation with you.

Why should I hide this doubt from you at all? I leave the decision to you.

If it is good and your will, so it might befit men in this or any other form. If it is your will, not our will, then it should be kept secret.

What do I know?

I understand how ineffably childish I am, to eagerly run ahead and to trade impertinently in a commodity that I have not created and that has not even been created and that besides everything cannot be created at all, if you, my soul, will not render it.

You could close your doors this very day and I would remain seated as a poor beggar in front of your doors.

However, this thought gets to me, it seems to me that your arrow hit home.

Allow me to lay this doubt in your hand. You will know best what to do with it.

You are silent, my soul? I don’t want to force you and strive conceitedly. Do you want to cross over?

Alas, into what abysses of secrecy are you descending? I watch you and you disappear.

You spoke to me, you did good to me, now you are silent. I patiently put down my pen. What else could I do?

My soul, it is night, I call on you. No answer?

Where do I stand? Which doors will open?

"Look down into your own depths," a voice says.

But I am plagued by impatience-not in vain have I been absent from my soul for II years. And

now she should be ready at my call!

How much pamperedness there still is in me!

Pathetic fear of fate - as if life should broaden itself into ever more powerful spheres; but it goes into the depths, my hair turns gray.

Not as if I feared the depths- or am I really afraid of them?

What are you saying? You whisper almost inaudibly: "Look into your depths!"

I am sitting on the edge of a deep green well, listening, full of patience: More power! It is terribly difficult.

More solitude, more depth; that's what's needed. It cannot be achieved hastily. I should have learned this.

"Pray to your depths," it says in me. "Waken the dead," it continues tfl.

What foreign greed and restlessness disturbs me? Serenity has to be found again. God, what do you want? I am not ready yet. The Black Books, Vol. II, Page 153-159

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?dchild=1&keywords=jung+black&qid=1613221806&sr=8-1

Carl Jung: An old animus means opinions, and a young animus means an enterprise. (2021-07-02 04:29)

[paypal _donation _button border="5"]

"No man can converse with an animus for five minutes without becoming the victim of his own anima."
Carl Jung
www.jungquotes.com
Artist: Peter Birkhauser

[1]Jung My Mother and I

Onkel said that the analysis of the Weidmann dream shows a dangerous enterprise which might have murderous consequences.

An old animus means opinions, and a young animus means an enterprise.

It is a parallel with the Luttichau situation. 'Maisie' [another pseudonym for Tommy] is in the same position as Viktor [Luttichau] doing nothing, no money and that is why Margerita is leaving him.

In our unconscious we are animals somewhere, and Viktor' s lack of money is causing the divorce.

I was surprised.

Onkel said a man's egoism is so great that he can smear his boots with the fat of his murdered brother.

Such a dream where a young criminal animus reveals itself, means a dangerous enterprise is afoot.

My unconscious says that I could kill Maisie when he is in such a mood.

Then Onkel told me of his African experience with Baynes.

They were all in a tent, and Baynes was outside.

Suddenly, they heard a shot, and one man said, "Let’s hope that’s Baynes blowing out his brains!"

It seems Baynes was in terrible humors all the time.

Onkel said such moods bring out a murderous feeling in one.

I could kill Maisie, and if I run away from Maisie, it is as if I had killed him.

One must make use of every instance of a bad mood, by saying the next day, when the mood has worn off, "Yesterday, you behaved in such and such a way, no reproach meant! Were you in a bad mood, yes or no?"

Then ask purely for a statement of facts.

Ask the person for a reason why he was in a bad mood.

The cause and why. Maisie, of course, hates like hell to be in such a mood, for a gentleman has no moods.

He dislikes it himself and he feels defeated, and angry and irritable with himself for it shows that he is not master of himself.

In analysis, one has fewer moods because one has an emotional outlet.

In a personal relationship, resentments store up. "I" am the apparent reason for Maisie’s moods; he has resistances against me, and I am quite likely to arouse resistances.

I am a ’very nice person’ and such ’nice’ persons have nasty feelings.

I have a spark in my eyes, from which one can conclude that in me there are hidden nasty reactions.

Maisie is too tactful, and too much a gentleman, to talk of his resistances.

There are millions of opportunities in a life together for having bad feelings which ought to be talked over, so as to create an atmosphere of understanding and compassion.

Maisie’s unconscious is chuck-full of resistances and resentments. Katy Cabot, Jung My Mother and I, Page 196-197

1. https://smile.amazon.com/Jung-My-Mother-Analytical-Catharine/dp/3856306013/ref=sr_1_1?dchild=1&keywords=jung+my+mother&qid=1624527214&sr=8-1

It is interesting, or rather tragic, that God undergoes a complete relapse in the last book of the New Testament. (2021-07-02 06:53)

[paypal _donation _button border="5"]

[1]Jung-White Letters

Naturally we can believe that God is different from the image of him that we possess, but it must be admitted on the other side that the Lord himself, while insisting on the Father's perfect goodness, has given a picture of him which fits in badly with the idea of a perfectly moral being.

(A father who temps his children, who did not prevent the error of the immediate parousia, who is so full wrath that the blood of his only son is necessary to appease him, who left the crucified one to despair, who proposes to devastate his own creation and slay the millions of mankind to save very few of them, and who before the end of the world is going to replace his Son's covenant by another gospel and complement the love by the fear of God.)

It is interesting, or rather tragic, that God undergoes a complete relapse in the last book of

the New Testament. Carl Jung, CW 18, Para 1556

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

Worshipping Illusions: An Interview with Marion Woodman (2021-07-03 04:38)

[paypal _donation _button border="5"]

Image: Emil Nolde, *Dance Around The Golden Calf*, 1910

[1]Worshipping Illusions: An Interview with Marion Woodman

Marion Woodman (1928-2018) has left us a rich legacy of material for those in search of

understanding feminine psychology, the soul of the conscious feminine, and the spiritual and psychological roots of addiction. Jungian analyst, international teacher and workshop leader, and author with more than half a million books in print including *Addiction to Perfection, The Pregnant Virgin, The Ravaged Bridegroom; Leaving My Father's House;* and, with Robert Bly,*The Maiden King*, she has explored in her *BodySoul Rhythms* intensives how to bring us into our bodies through voice, movement, dance, breath-work, and yoga, grounding her teaching in dreamwork and the psychology of Carl Jung. More information is available at [2]mwoodmanfoundation.org.

In the Summer of 1987, *Parabola* sat down for an exchange with Marion Woodman for our issue on [3]addiction.

Marion Woodman was trained as an analyst at the Jung Institute in Zurich and has been practicing in Toronto for the last seven years. She lectures extensively in the United States and Canada and is in great demand as a leader of seminars and conferences. After spending even a brief time with her, there is no mistaking why: her warmth and openness are immediately engaging.

Woodman has worked with many people who struggle with addictions of all kinds, and her intuitive empathy is informed by the conviction that their struggle is primarily a struggle to become more conscious and more free. She is the author of three books on the psychology and attitudes of women today: The Owl Was a Baker's Daughter: Anorexia Nervosa and the Repressed Feminine*(1980),* Addiction to Perfection: The Still Unravished Bride*(1982), and* The Pregnant Virgin: A Process of Psychological Transformation*(1985). —Lorraine Kisly*

[4] Marion Woodman photographed by Lorraine Kisley

PARABOLA: The title of one of your books, *Addiction to Perfection,* raises a great many questions. I wonder if you could explain a little about what that title means.

MARION WOODMAN: Well, it comes in part from the situation in which parents have a concept of what the perfect child would be—perfect athlete, perfect scholar, when 100 percent achievement is the goal. The parents are trapped by this ideal, and their whole life is centered around performance. The child then learns how to perform and has an idealized vision of what he or she should be. Anything that doesn't fit in with that ideal has to be pushed back, has to be annihilated, really. As a result, whatever is human in the child, whatever is "dirty"—sexuality, and the plain, ordinary world of the body—the child experiences as not part of the perfect ideal. Spontaneity—just the natural anger or natural joy even, or the natural love of rocks and mud—is blocked, and the child gets the idea on some level that he or she is

unlovable. “Whoever I am in the reality of my being is not lovable,” the child concludes.

Natural being is repressed, and performance becomes everything. In any given situation a person subject to this repression will figure out whom to please and then perform in order to please that person, and their own reality is not present in the performance. People begin to live for an ideal—there’s nothing else to live for. But if you are living for an ideal, and driving yourself as hard as you can to be perfect—at your job or as a mother or as the perfect wife—you lose the natural, slow rhythm of life. There’s just a rushing, trying to attain the ideal. The slower pace of the beat of the earth, the state where you simply *are*, is forgotten.

P: It was forgotten long ago, really.
MW: Long ago. The parents have forgotten it, and the grandparents have forgotten it. It’s a cultural situation. In its worst form, it’s what happened in Nazi Germany. They sought to create a race of supermen, and they were guided by an ideal of this kind. Anything that did not fit in with that rigid concept was killed. I am now in the position to hear the dreams of people suffering from subjection to this kind of ideal, and their dreams are full of Nazi concentration camps. They are living their lives in a Nazi concentration camp. In these dreams, soldiers are killing all the women, baby girls are being raped, animals and women are having their limbs torn off. You see, the instinct is being distorted as well.

In the feminine side of our being is a much slower, less rational side, a part that moves in a much more spontaneous, natural, and receptive way, a part that accepts life as it is without judgment.

For me, *perfection* is a patriarchal word that splits everything into contraries: black or white. You are then living in constant conflict, and integration is not possible. Even the language is split, so that I find people who cannot endure words such as *masculine* and *feminine.* They go into a rage at the word *masculine,* or a word like *penetration,* or words like *phallic thrust,* because they have been so outraged by what they call “the masculine principle.” I don’t call it the masculine principle; I call it the power principle—that’s what it really is. But certainly, in the patriarchy of the business world and in many homes, what’s operating is power—”You be like I want you to be,” and “I love you so much that I know exactly what you ought to be,” and “You will do it, or I will not accept you. I will reject you.” And so people are living in terror of rejection.

P: It leads to compulsive behavior, and then the fury at the denial of most of themselves is projected back out onto their parents?
MW: Or on to men, or on to the culture. People think of the culture as being violent—they have a great fear of violence, but the violence is inside as well. They are afraid of what would happen if they let that rage out. They feel they would actually destroy other people if they did, so they have to keep it down.

P: Is the root of this situation a mental one? It seems to come from an idea in the mind that compels people to live according to a certain picture of themselves.
MW: It’s an image of what life should be but is not. So it’s worship of an illusion. It simply is not real. You can see that with an anorexic, for example. She has an image of what her body should be, and she treats herself as a Nazi officer would have treated her in a concentration camp. She kills her femininity in order to force herself into a rigid ideal, which is delusion.

P: The taking in of this ideal from the outside is so destructive to the individual—and

yet it is taken in and embraced with gusto. Why do we embrace it if it is so self-destructive and causes so much suffering?
MW: If you are raised in a home that is based on the power principle, that's the only reality you know. You have no other world to judge by. Terrified of being left alone, the only reality you understand is pleasing other people, and you have within yourself no individual standpoint. You don't even know such a thing exists—that's the tragedy. And then you treat other people the way you were treated, so you raise your kids the same way. You know it's all wrong that essentially you are not happy, but you have no other model for reality, so the pattern is repeated.

P: Is there anyone who is really free from this? No matter what, the parent will always have some idea of what the child ought to be like.
MW: Well, I'm sure there are some parents who can love the child for who the child is.

P: They would have to be parents who have first of all been able to love themselves.
MW: That's right. That's where it starts. You have to forgive yourself first for being human, because to be human is to have lots of faults; so you have to forgive, and then the love flows in.
[5] Marion Woodman photographed by Lorraine Kisley
P: That's interesting because our next issue is entitled "Forgiveness."
MW: It's the crucial word. If you are brought up on ideals but know you have human failings and unacceptable qualities, you have to forgive yourself for being human, and it is through this forgiveness that you forgive others. But that is so difficult to do in our society, because we are not being loved for ourselves so we hide our worst faults.

Even in analysis, we will hide our worst faults, and if we begin to sense that we are being loved, even with all our ugliness and darkness, there is an immense fear and resistance, because we feel vulnerable, and suddenly the word *trust* starts to come in. And we are terrified of trust; we are terrified to make ourselves vulnerable. So the move into forgiveness is an immense leap. People will move to a point of trust, and then the unconscious reaction is one of terror, because they are wide open, they can be struck down. So then you have to wait. And there's another opening to more love, and then again the terror comes in. And it's the body that's terrified. Many people begin to realize at that point that their body was rejected. If they engage in depth massage or inner work in the body, the agony of the body begins to come up.

P: I'm trying to envisage this process going on outside of analysis. Could it?
MW: Sure.

P: In a relationship with someone? So often the situation is unconscious; how do you begin to shed light on it?
MW: Many of the letters that I receive are from people who are not in analysis, but they say "Thank God for this light on what I'm trying to do. I could never see the meaning of what I was trying to do, but now I think I have some idea." They are beginning to realize that they live trying to please others. They are trying to start to live from who they are, what their needs are, what their real fears are, what their real emotions locked in their muscles are. They are trying to experience themselves as body and soul, so that others will have to respond to them in their own reality. And that takes love. You may not like what the person is saying to you at all, particularly if you have thought of them in a certain way and all of a sudden they start saying things they never said in their lives before. If, for example, they start expressing rage or contempt, it can be very threatening. But I think that's where it starts. The person acts

more and more from his or her own individual standpoint. Now that standpoint will change constantly. Gradually you become conscious of the emotions in the body supporting what you are saying, and you experience them as having substance. Instead of just speaking from the neck up, you discover what's in the body. It seems a lot of people are cut off at the neck, so that they talk from the head. Meanwhile, something completely different can be going on below the neck. There's a real split inside.

P: What you have called "inner civil war. "
MW: Inner civil war. And that's why so many people try to drown themselves in the addiction. As soon as the rage begins to come up, they start eating or drinking or spending money, or they turn to sex or an obsessive relationship. Or gambling, or TV. Anything that will block out consciousness. The addictive substance acts as a soporific, and gradually they sink into unconsciousness.

From my point of view, in each case you have to try to figure out what the addictive substance means symbolically. Otherwise, it will hold an almost religious significance. Now that most people do not have a religious focus, the religious focus will go on to something material. They may think it's food they want, for example, because they experience themselves as starving. Well, the soul is starving; it's true, because it's not being recognized, and it's being continually starved. They then try to feed it with food, which usually symbolizes the loving mother who can accept them as they are.

P: And you see different substances as having different symbols? Alcohol?
MW: Spirit, the longing for the light; whereas food grounds you, puts you back in the body, alcohol will take you out into the light. I think the positive side of addiction is that many addicts are profoundly religious people. They have immense energy, and they are not satisfied with the world as it is. They think it is a dreadfully cruel, ruthless place, and they want meaning in their lives.

P: So perhaps they feel the need more acutely than others.
MW: Because they have such a driving energy. And they want a god. Now they'd never say that, but they want something bigger than the bread-and-butter world. If that's all there is, it's meaningless. If life is nothing more than driven work, for example, it is not worth living. The alcohol takes them out of the mundane world, temporarily—and then, of course, ultimately it takes them into unconsciousness.

P: It has always seemed to me that addiction had the elements of both avoidance and substitution.
MW: Yes. The avoidance would be the avoidance of the inner civil war, and it's also an avoidance of reality. Reality is too painful if the bottom line is that I am not lovable, that I will be rejected if I am who I am. That is an unbearably painful recognition.

P: But different from the need for another level that you just spoke of.
MW: Yes. One side of it is fear. The other side is that I am looking for a deeper reality.

P: In your book you write that many people are driven to addiction because "there is no collective container for their natural spiritual needs."
MW: It used to be there in the church, for example, where people would enter into the sacred world, surrender to it, leave the sacred world, and take that energy back to the profane world. But they had something to take with them; they had a meaning. Their suffering was given

meaning. You can't live with meaningless suffering. So you have avoidance—addicts do not live in the here-and-now. They are always going to stop drinking next Monday, or they're going to stop eating next Monday, but meanwhile eat as much as they can between now and Monday. Everything is going to be all right in the future … but here and now? They are never where they are; they are always running, or dreaming about the wonderful past, or the wonderful future. So they are never in the body. The body lives in the present. The body exists right now. But an addict is not in the body, so the body suffers. Uninhabited. And there's where that terrible sense of starvation comes from.

P: The fact that the whole culture is in an addictive state interests me in terms of this lack of meaning. It is as though there is a fundamental human need for meaning that can be as strong as instinctive needs. What could meet that need for those who are alienated from the traditional churches?
MW: Well, I think there are two things here. If you imagine the uninhabited body as sort of an empty hole, you see people try to fill it in different ways. But the soul in the body is left empty. My answer to that is that the real food of the soul is metaphor. The whole world of dreams is a metaphorical, symbolic one. Religion is based on symbol. Art, music, poetry, the whole creative world—the world of the soul—is based on it.

P: So there is a faculty within that understands this world—that lives on it, in fact.
MW: It lives on it—it is as important as food. We simply must have access to that symbolic realm, because we are not animals only, and we are not gods, only. Somehow there has to be a bridge between the animal and the divine within, and that is the symbol. Children understand this. They love fairy tales, for example. But in our culture, these are taken away from them very early on. The world of the imagination is repressed, and the soul is left crying.

P: There is an enormous price to pay to keep all of that down.
MW: It won't be held down. Eventually you'll be faced with nightmare. Eventually it will come up. Or it will take a perverse route and say "Give me spirit," and instead of understanding this symbolically, people interpret it concretely: and they start to drink alcohol, which is a concretization of that longing.

P: There's something very hopeful in it when you look at it that way!
MW: I like working with addicts, because they are desperate and they know there is something really wrong. A lot of them wish they were dead. They are on a self-destructive course, and they know it. The world as it is is intolerable, and their lives are intolerable, because they aren't really living their own lives.

P: It seems like more than a problem to "fix." It seems to have a very creative aspect.
MW: It does. Death and resurrection. And they do go through the death. What I see in a broader sense is that the feminine principle, which for centuries has been so denied in our culture, is forcing its way, her way, back in again. If you're an addict, you have got to come to terms with the feminine principle. You've got to feel that slow rhythm—the rhythm of the earth is slow—you have to feel that slowing down, you have to quiet the soul, and you have to surrender, because eventually you have to face the fact that you are not God and you cannot control your life.

P: Something has to surrender; something has to let go and give up.
MW: Power.

[6] Marion Woodman photographed by Lorraine Kisley

P: Now, in most of us who are power-possessed, the instincts governed by our feminine side are pretty primitive. Whatever is repressed in childhood is not very developed. So it comes out in very violent ways—at first, or forever?

MW: At first it will come out in very primitive ways, very challenging ways, and you will find yourself acting like a three-year-old: "These are my rights." People who are trying to find themselves can have very bad manners. If they were in their polite persona, they would never act that way. When that little girl starts to come out, she is wild. But she has to come out.

P: So the feminine is not just the slow benevolent rhythms of the earth—there is also the dark side of the feminine.

MW: The dark side of the feminine is vicious; it's a killer.

P: The devouring mother, Kali …

MW: Yes. Men are terrified of her—and so are women. And that side comes up—that's what's so complicated about it—that side comes up along with the loving, Great Mother. If you're trapped in Kali, you are literally paralyzed. You wake up in the morning, and your body just doesn't want to move. Here we have the Medusa that turns people to stone. If they try to do anything creative they become frozen. Or petrified. And that's real. For many people who are trying to do something from themselves for the first time in their life, as soon as that urge is felt and they really start to make a move, the dark mother appears and there is an immense battle. But you have to just keep talking to her, and realize what's happening, and not give up. It takes courage and strength.

P: What is it in people that can face all of those things? The ego is involved in the re-pression. Is it the ego that can see what is going on? What is it in us? Obviously we have the capacity to do it.

MW: Yes. It would be ego ultimately. But most people have to work very hard to build an ego. Most people are operating on the persona, which is the showpiece, the masquerade. They are performing—they aren't in touch with their real feelings, and in a given situation, they don't know if they are angry or if they want to cry. They are unhappy about not being able to express their emotions and also terrified to do so, because expressing them has led to rejection.

P: So the ego is really the vehicle of consciousness?

MW: It is ego that can recognize what the feelings are, what the inner needs are. From a Jungian point of view, the unconscious is a vast sea where all the complexes are just floating around like onions: mother, father, hero, young child. On the underside is the collective unconscious, on the upper side is the collective in the world, and at the heart of all this there is a pinpoint called the ego, which is trying to filter what's coming through from the unconscious while at the same time trying to deal with the collective. The ego is a filter system that relates to all of reality. But considering the immense buffeting that it's getting from both the unconscious and consciousness, it has a difficult job. It takes a lot of patience to build a strong ego. But the stronger the ego is and the more flexible it is, the more it can allow to come through from the unconscious—and that's where the real wisdom is. But ego is partly in the unconscious and partly in consciousness. It tells us what is real and what is not real. If you didn't have an ego, you might think you were Christ, for example. If the place of the ego is taken over, one becomes possessed.

Actually that is what happens in an addictive state—you become possessed, and the ego is not strong enough to prevent this from happening, even though you know you are destroying yourself. There isn't sufficient ego strength to resist. So the complex takes over. But even there, it could be that the complex is acting out of a longing for the light, or consciousness. As a matter of fact, I see the repression of the feminine principle as the biggest problem on the planet, and since the planet has become a global village, power alone just isn't going to work any more. We will destroy ourselves. So I have enough faith to believe that the feminine is forcing her way into consciousness by means of these addictions. It changes lives, and it could change the whole culture.

P: We were just talking about how there are two aspects of this feminine force, positive and negative.
MW: When I'm talking about the feminine, I'm not talking about a mother principle. Certainly the Great Goddess is a part of this archetype—she is matter, the body. But symbolically the mother principle is based on a full breast giving to a hungry child. The mother has to give, and the child has to take. And this experience, too, can become contaminated by the power principle. Many children fall into an immense guilt, because they don't want to take. But if the mother has identified with the mother principle, the child has to take from her, or else, who is she? The feminine principle, however, is not limited to that.

P: What you just described is a distortion of the feminine?
MW: Well, it's unconscious. No mother would admit she is operating on a power principle when she's giving milk to her baby. And on the one hand she isn't, she's nourishing. But if the stage is reached where the child no longer needs her and says "Look, I don't want your orange juice," and the mother is annihilated by that, then power, or the need for control, is involved. And that causes a distortion of the mother-child relationship, because the child is trapped in guilt.

Feminine consciousness rises out of the mother, and you have to be grounded in that, because without it you'd just be blown away by spirit. Feminine consciousness, as I see it, means going into that grounding and recognizing there who you are as a soul. It has to do with love, with receiving—most of us in this culture are terrified of receiving. It has to do with surrendering to your own destiny, consciously—not just blindly, but recognizing with full consciousness your strengths, your limitations. It gets into a much broader area, because a man's body is also feminine—all matter is feminine. We are talking about a masculine principle and a feminine principle—we are not talking about gender. Men are even farther out of their bodies than women, it seems to me. I've seen men in body workshops where a relaxation exercise is being tried, and the men's bodies are so often terribly rigid— to the point where they cannot lie flat on the floor, the muscles are just chronically locked—trying to be good little boys. They can't let the muscles relax. If you think of matter as an aspect of the feminine principle another dimension is revealed.

P: The masculine principle—or spirit—can't live anywhere except in the body. It has to be received by something.
MW: Exactly—it has to be received. And there's where consciousness comes in. You can't put spirit into dense matter. Matter is dark; it's obtuse. There has to be a consciousness to receive spirit. The way I'm understanding it—more and more from dreams—is that consciousness exists in matter, and that consciousness opens to receive spirit.

P: It develops in the process of being open to the materiality of my body, and emotions,

and thoughts, and so on?
MW: By being aware of it, yes, and also by being aware of the world of symbol.

[7] Marion Woodman photographed by Lorraine Kisley

P: Where did the power principle come from? Is it a distortion of spirit?
MW: Very distorted—and we have to remember that women are trapped in this power principle just as much as men. Matriarchs are very often more authoritarian than men. What I would say is that in the hero-consciousness of the Greeks, the hero was fighting unconsciousness and trying to get a little glimmer of consciousness. For two thousand years there has been an attempt to become more and more conscious, and the hero archetype has ruled—in the Western world, anyway.

P: But you're not speaking of a very developed, complete form of consciousness, are you?
MW: Absolutely not, because it fell under the sway of an unconscious desire for power. In terms of the evolution of our culture, the worship of goddesses in the prehistoric past gradually shifted to the worship of gods—a movement from lunar to solar consciousness. Now what's happening is that people are conscious of the power of the mother and the father complexes, and they are saying, "Who am I?" We are moving into an adolescent period, leaving behind the power of those two great archetypes and trying to move into what in an individual life looks like adolescence; and adolescents are pretty confused. They are dependent on the parents, and they don't want to be. And we are trapped by the complexes. We know what we're trapped in, and we want to get out. So we keep falling back in, and pulling out. That conflict is going on. It happens in the individual as he or she matures, and I see it in terms of the macrocosm as well.

P: So you see this as a critical point in history.
MW: Absolutely; if we don't make the critical transition into adulthood, we may very well destroy ourselves. We are adolescents with a hydrogen bomb and without a sense of the love that can use that energy creatively. I would say, however, that the addiction keeps a person in touch with the god—what I mean by this is that as in AA, for example, the first thing you have to admit is that you can't control your desire for alcohol, and you have to surrender to a higher power. At the very point of the vulnerability is where the surrender takes place—that is where the god enters. The god comes in through the wound. If you've ever been an addict, you know that you can always be an addict again, so it's at that point that the energy, if opened to, becomes available again and again.

P: Something has to give up in order for that to come in.
MW: Yes, here again we are back to the idea of consciousness in the body that has to open to spirit.

P: We spoke of addiction, for example to alcohol, where the alcohol represents on a low level the spirit. What happens when the addiction is taken away? Where does it go?
MW: I do think it's possible, with an addiction, to start living your life in terms of negatives: "I won't drink." And the danger, with some alcoholics at any rate, is that they get stopped on "I will not drink." But you can't live your life in those terms. They are still obsessed with alcohol—it's still going on. It's true of any kind of addict. You may stop the addictive behavior, but as long as your mind is in that rut, it's still trapped.

P: So the surrender to a "higher power" needs to continue, the openness needs to continue beyond the initial phase of stopping the addictive behavior.

MW: I think the members of AA understand this very well—you have to go through those Twelve Steps. Every addictive person has to keep working at it every day. That's what I mean about addiction keeping you in close contact with the god. You have to be careful not to make another addiction. One needs to hold that container open and live life rich and full.

P: I don't think there is anyone who doesn't have areas of addiction in them.
MW: Certainly most people do.

P: If there are, it doesn't happen by itself, does it?
MW: It doesn't happen by itself, I agree. And no one is entirely free.

P: Even if they feel quite innocent of addiction of any kind—even if it's not overt.
MW: You have to keep growing to the day you die. Otherwise you regress. There's no such thing as stasis.

P: This idea of stasis is one of the ideas that has interested us in this issue. There's no such thing as stasis, and yet there seems to be a tremendously strong wish to stay where one is, and not to move. Why?
MW: It's fear. You see in addicts the compulsion to wish to keep things fixed. They are natural lovers of ritual. They create their own rituals, and the addiction will take place around that ritual. But it's a perverted ritual—it carries them into unconsciousness instead of into consciousness. It's a perverted religion, it really is. A ritual should take you into a much broader, richer experience, and every time you go through a ritual you should contact that deepest, divine part of yourself and open to something new. If the ritual leads you into unconsciousness, you regress and become more and more deeply trapped in rigidity. If you have no personal standpoint and no boundaries, you don't dare to open.

P: It's almost as though there is an ontological imperative to grow—and if you don't, as you say, there is no standing still, only regression.
MW: You slip back or you die.

P: I think as people get older, it starts to become evident that either they become more developed or they become caricatures of themselves. It seems that many people are suffering from a refusal of the fact that they have to grow.
MW: We're back to the fear of annihilation again. People are terrified of death.

P: So they'll commit suicide first.
MW: Yes, they will. It's true. Life is a series of deaths and rebirths. You outgrow patterns, you outgrow people, you outgrow work. But if you are frightened and do not have a flexible personality, when you have to face the death of what you've always known, you are pitched into terror. That's where the addiction will really hit. Some people will cure themselves of an addiction, and then ten years later their husband or wife will die, and they have to go on to a new life and they are terrified. They have to retire, or they have to go to a new job, and the fear comes in. Well, they have to let the past die and move into a new life, or what can happen is that they turn to the old addiction. And the addiction will throw them into unconsciousness. They can't make the move, so they will get back into the addictive object or behavior and throw themselves into unconsciousness.

What is so interesting about that, is that they will so often repeat their own birth pattern. By which I mean that you can think about death and rebirth in terms of a birth canal:

you are going to say good-bye to the womb and go into a new life. When people enter that "birth canal," they repeat the original birth trauma.

P: This is different for different people?
MW: Oh, of course. People who are born premature will try to go ahead of themselves: they'll always be two or three steps ahead of where they really are. Caesarean births are terrified of confrontation, usually. They've never confronted the initial struggle. People whose mothers were drugged are the ones most likely to fall into an addiction. They tend to be quite passive—waiting for someone to do something at a moment of difficulty. But the fear is the outstanding thing—though it can take any number of bodily symptoms.

P: How, in that state of terror, does one hold oneself open, realizing that its simply one part, not all of you?
MW: It's very important to realize it's only a part. And I think that most people in those birth passages do need support. It's very painful, and a really good friend, or several, can really help—even though you have to do your own work alone, too.

P: This is only one part of really difficult and serious work on oneself that needs to go on. I think it is carried on in living religious traditions and, in recent times, partly in analysis. But analysis is expensive, and many people today feel estranged from religion. How much of this serious work can go on outside of a structure and without contact with someone who knows more than you do, who is more developed than you are? Can a person on their own go very far toward this openness? Certainly the world around us doesn't seem to be of much help.
MW: Do you know the story of the hundredth monkey? I can't tell it to you exactly, but it concerns a situation that was observed on a group of islands near Japan where a few monkeys began washing potatoes before eating them. While the younger ones quickly took up this practice, the older members became more and more frightened and restless. Eventually a few more began till the "hundredth monkey" started. A sort of critical level was achieved, and then, not only all the monkeys on that island, but all the monkeys on the other islands, unconnected, started washing their potatoes as well.

P: Here we get into deep water!
MW: It's an amazing thing, but when one person makes the breakthrough, a movement starts in other people's unconscious. I think that there is such a thing as a cultural move toward consciousness. Certainly when one person in a room is more conscious, it changes the consciousness of everyone in that room. And in a family, if one person is coming into consciousness, everyone in the household is going to be changed.

Something is happening on a large scale—there are radical changes in male-female relationships, and there is an enormous interest in spirit and matter in the fields of science, psychology, and biology. I think many people are doing a lot of inner work; they are really trying to understand what is going on inside themselves. A lot of people are using dance to try to connect with the body. There is an interest in painting, in creating for yourself, in contacting nature. More and more people are trying to save nature from patriarchal exploitation. I know many people who are keeping journals. Many people are writing down their dreams and reconnecting with their inner self. They are questioning and bringing themselves to consciousness, and no matter how they are doing it, they are contacting that symbolic world. That's how I see it. And without that, the addicts are right, life isn't worth living. ♦

From **Parabola** Volume 12, No. 2, “Addiction,” Summer 1987. This issue is available to purchase [8]here. If you have enjoyed this piece, consider [9]subscribing. Four times a year **Parabola***has explored the deepest questions of human existence. Without your support, we would cease to exist. Please consider helping us by making a [10]donation.*

1. https://parabola.org/2019/04/13/worshipping-illusions-an-interview-with-marion-woodman/
2. https://mwoodmanfoundation.org/
3. https://store.parabola.org/vol-122-addiction-p48.aspx
4. https://parabolaorg-4jzhg7c.stackpathdns.com/wp-content/uploads/2018/06/marion_woodman_1.jpg
5. https://parabolaorg-4jzhg7c.stackpathdns.com/wp-content/uploads/2018/06/marion_woodman_2.jpg
6. https://parabolaorg-4jzhg7c.stackpathdns.com/wp-content/uploads/2018/06/marion_woodman_3.jpg
7. https://parabolaorg-4jzhg7c.stackpathdns.com/wp-content/uploads/2018/06/marion_woodman_4.jpg
8. https://store.parabola.org/vol-122-addiction-p48.aspx
9. https://parabola.org/subscribe/
10. https://store.parabola.org/make-a-donation-p164.aspx

Katy Cabot Journal Entries of Sessions with C.G. Jung **(2021-07-03 05:44)**

[paypal _donation _button border="5"]

May 9th, 1932

Back again in Zurich & seeing Jung more often, so as to get at the "lump" that is causing my panics.

I told him today about X, & he said that X was a great fantasy artist & could sometimes tell the most astonishing lies!

Also that X "hat sich eingebildet" [X had imagined] that he could ski & wanted to be le "Tartarin des Alpes" le protector got himself into that role.

He roared with laughter over X. I'm in a particularly depressed mood now over Dan [Dr. George Draper] & told him again how I couldn't seem to get over it.

He said Dan's letter was thoroughly superficial, like himself - that he was a featherweight, and that is why, though brilliant, he couldn't become famous because he couldn't stick to a thing long enough - had to go on always to something new and exciting.

He is like a cork just floating; if he had had a little lead in him, he could sink into something & remain anchored. Jung said he heard . . .

[The page ends there. On the following page, in different ink, is written:] " ... his cage.

No man could help Dan, only a woman." Katy Cabot, Jung My Mother and I, Page 60

... truths about myself which I fancy I needed to hear.

The main point seems to be that I haven't a fundamental philosophy of my own which I hold to sincerely amid the storms & stress of life.

It strikes me as being very true the more I think about it.

I've always been trying to please everybody, be on everybody's side & cut my cloth, as it were, so that it will always be accepted & acceptable to the herd.

Then he [Jung] pointed out that I make too much fuss about my affairs and experiences - as though mine were the only & original ones & no other man even had the like.

He counseled me just to get a Weltanschauung - something I believed in - & then quietly go about working inconspicuously.

Then, when I had something to say with ample proof & data, to say it.

He talked about what he called 'living double.'

If a man has a philosophy of life which differs from that of the group he works and plays with,

he must do what is expected of him in the expected way insofar as his routine group responsibilities are concerned.

But he can go on thinking; working & living his own ideas quietly & unostentatiously.

It is all getting very much clearer to me & I think the implication is that I must return to my clinic & not try to force my new ideas into that great medical machine - but do my job there & quietly, inconspicuously work out my thoughts.

So much for the work side of life. Whether or not I can carry out the same technique in the 'family circle' is not so clear to me.

In respect of that situation, Jung kept emphasizing that many men were in trouble of that sort – that my case was not unique.

"If you get a Divorce," he said, "the skyscrapers won't fall down on your head."

I can see much more clearly now that I've taken everything in life far too hard, put myself in the wrong unnecessarily most of the time & supposed that my life experiences were unique.

Much more terrible than anyone else's. Absurd of course.

Now having perceived it, can I overcome the habit of years & cease reacting to life that way? When I think of you ... [Katy destroyed the rest of the letter.] Katy Cabot, Jung My Mother and I, Page 61

October 13th, 1933

Mrs. C. Cabot

Villa Aloha

San Remo

Italy

Dear Mrs. Cabot,

I shall be very busy in the beginning of November.

In the second half of November it would be better because up to then one or the other of my cases will leave.

There is moreover a new complication in my life and that is that I have to deliver a course of lectures at the technical university, which of course takes up a good deal of my time.

I have seen the "Flying Draper" too.

He was as flimsy and unsubstantial as ever.

Of course perfectly delightful as far as it

goes.

Hoping you had a splendid summer and a correspondingly beautiful autumn, I remain,

Yours sincerely, C.G. Jung Carl Jung, Jung My Mother and I, Page 64-65

November 20, 1933

Have seen Dr. Jung again today for the first time since last winter - almost a year!

I had a long talk about the past year and told him that my rapport with Janey was getting much better but I myself felt that I was of flimsy stuff and like "our friend feathers."

In fact I could actually see myself talking insincerely to people, and felt I appeared and was oberflachlich [superficial].

He said that that was so and laughed!

He said that, way in the background, there was some good in me, but it was far hidden and would have to be got at.

As things were now, I was very unstable and unsound – but he added, "You have learnt something."

We spoke of Draper, and he said he had seen him and that Draper was ’thin’ as ever. I said, "Oh thin?"

He said, "I mean spiritually thin!" Katy Cabot, Jung My Mother and I, Page 65-66

He [Dr. Jung] then asked me if I had any special dream of late.

I said that the night before I had dreamt that I had a big swelling on my right thumb, and a man suggested cutting it open with a huge knife, a yard long, and putting disinfectant in it.

He explained that the long knife was really a sword - a sword is used in one’s right hand to kill - if one’s right thumb is incapacitated one can’t use a sword. (The Romans used to cut off their enemies’ thumbs to incapacitate them.)

The right hand denotes the wisdom and understanding one has, so that it is most important to keep one’s wisdom and not have it go off in an abscess.

Therefore, I have been living wrong and allowed myself to be infected - otherwise there wouldn’t be an operation with a sword.

Now, I want him (Dr. Jung) to cleanse my thumb and perform an operation with a sword.

He said I had become infected by the atmosphere of St. Moritz, and that one is all wrong inside to go to such a place.

The atmosphere of St. Moritz is the worst possible one.

It shows my conscious is wrong to wish to go there and to look at or be with such people.

At any rate I want Dr. Jung to cut out the abscess on my right hand.

The right hand, as I said before, shows one's understanding and conscious conduct of life - all that must be wrong for me and I wish to cut the abscess out. I am too easily swayed.

I should not put myself in St. Moritz positions and expect not to be swayed.

I said to Jung, "What about putting oneself in such positions and being able to stand firm, wouldn't that be the ideal?"

"Yes," said Dr. Jung, "but that is very difficult, for if you went there, you would perhaps be swayed."

Jung said he would only go to St. Moritz if he had to, but if he stayed on and said to himself, "Let's stay and look at these people," then he would probably begin to say, "Why has that terrible person got the Rolls and that terrible one such lovely clothes, etc."

He went on to say, "If I had the mentality to go and look at them, then I'd probably be jealous.

If you go into a situation which is wrong then you are wrong.

If you have contracted a wrong situation then you must purify yourself - you can't put a whole crowd right!

Try to understand yourself and clarify your motives so as to recuperate your former right attitude.

You can clear out of the place!

Leave things to themselves if an unparalleled wrongness is in place.

Certain places are wrong just as certain places are right and have a beneficent effect in style and atmosphere."

He went on to say that the Rainmaker of Cracow came to an arid province where he was asked to induce rain.

He promised to do so if he were allowed to stay three days by himself in a lonely house. At the end of three days, it snowed! When asked why it snowed at that time of year, he said

that he had gone wrong because he had got into the atmosphere of such wrong people! Katy Cabot, Jung My Mother and I, Page 68-69

I told Dr. Jung that I occasionally had the ’fears.’

He said that evidently the ’Lump’ still got loose and rolled around.

Certain people have a lump when they get into the swell.

A lump is an inherited, and not assimilated piece that is like an Imp who keeps civil until you get into rough waters.

It causes instability and in the important moments of your life comes up and plays you a trick and ruins things.

A person will say, "I’m O.K. but it is always circumstances which ruin things for me!"

You can always say it is circumstance or the other fellow who is wrong, when it is you who always gets into trouble.

Facts can heap themselves up to such an extent that it is as if you were always accompanied by an Imp who spoils everything.

Dr. Jung said he stayed with Dr. Curtius in Duisberg, Dr. Curtius would never have come to analysis if it had not been for the War [First World War] and the German economic situation.

He hankers after the Baur-au-Lac [Hotel] life, as he is always saying that he is through with it.

One also talks about bettering oneself because one isn’t doing it.

Jung advised me to live amongst decent people and not a St. Moritz crowd. Katy Cabot, Jung My Mother and I, Page 69-70

December 1st, 1933

First I spoke of the panics which I had in the Dolderbahn the other day, so that I finally had to speak to the Schaffner [ticket collector].

He said that it showed I was not enough with people in spirit - not near enough to them - that I hold myself too much aloof.

The unconscious is trying to drive me to people.

He said that my speaking to the Schaffner was an interesting experience.

Also, he went on to say that a ’thirst for liberty,’ an insatiable thirst for liberty, came from being held in too much in childhood.

However, I explained to him that it didn't come from that but from too much liberty.

I had been allowed to choose my own schools and governesses, and had had freedom of spirit and of pocket while my parents were in China. Dr. Jung said that was an unusual situation,·and one rarely ever heard of such a bringing-up, so now he could see that what I craved was a 'settled situation,' though my conscious was afraid of it and thirsted for liberty.

My conscious was afraid boxed up in the Dolderbahn, but my unconscious was delighted as it was looking for a frame.

He then gave me an example of such a conflict: A young girl who is afraid of men, runs away from them, is shy and blushes etc. . .. it is all because in her unconscious she longs for a man - which is the right thing.

One's conscious usually behaves strangely when in conflict with the unconscious because the conscious attitude is wrong and the unconscious is usually after the best thing for one.

He said that I had no roots, have lived a precarious existence and my unconscious craves a box - a frame to be fixed in - something stable and permanent.

That is one reason I like Oswald [Tommy].

He is absolutely the antithesis to Draper: stable, dependable, rational and with real substance, and that appeals to me.

On the other hand, I am afraid of losing my liberty so that is why I want Oswald to go to Africa for six months.

But, as Jung says, I must neither suggest the trip to him nor deter him from it.

It is his own concern and must be his choice. Maybe he prefers being near me!

My unconscious likes the way Oswald holds me in bounds and anchors me.

He goes after women outside of his conventional circle because his unconscious feels that to compensate him he must get a woman who is 'different.'

If he didn't get such a woman nothing would happen and that would be too dreadfully dull for him to be alone with nothing happening.

He can afford to go out after such a woman as me because he has so much stability that he can hold me down.

Dr. Jung told me again the story of a man who was afraid, a Trappist missionary, who was finally killed in Africa.

He said that he too had always been afraid of tropical diseases, so he went out to Africa and into wild dangerous regions where the tsetse fly was etc. [to overcome his fear].

[H. G.] Baynes was very· difficult out there and went into moods, and sometimes did not speak for three weeks.

One day Bevers (the other American with them) heard a shot, looked out of the tent and said, "I hope it’s Baynes blowing out his brains!"

I had an unconscious desire for a mold.

We spoke of Roosevelt, and Jung said that is what comes of electing a man with no legs - only brains and surrounded by a bunch of scientists. He said that Roosevelt must be a terrific optimist if he could accomplish all he has [in mind] in face of his infirmity. Katy Cabot, Jung My Mother and I, Page 71-72

December 7th, 1933

This is the last session this term.

At first, I spoke of coming out to Kusnacht in the train, how easy it was and much cheaper [than a taxi!].

We spoke of my trying to be franker with regard to people.

In other words, I must be conscious that I want to say something rude, then either not say it, or make it milder.

For instance, when I said to Mrs. Strong, after her remark, "We shall miss you so much in Chateau d’Oex this winter," "But you never saw me last winter," I should have thought out and let out a platitude which could not possibly have offended her. Katy Cabot, Jung My Mother and I, Page 74

We then spoke of Hannah [Barbara].

He said she was like a bad dog, some days so nice and other days so snappy.

He said it was a pity she did not have a lump as it might hold her in check.

When I mentioned the fact that she wanted to share a studio with me, he said, "So that she can have someone ori whom to vent her nasty remarks."

He went on to say that Hannah was jealous and tried to get me fussed about nails the other day at the Pfauen when she announced to the whole table that she did not like them.

He then said that I still have the Lump, it was still rolling about, and I should know, for instance, that the Dolderbahn frightened me because my conscious didn’t want to get into a fixed mold (whereas my unconscious does!). Katy Cabot, Jung My Mother and I, Page 74

I then read him the fantasy of the cruel old woman and child.

He quite rightly said that the old woman was my dark and shadow side, and the child

was me at times, too. I said I had lost my sex and my digestion.

He said that sex might be in the Lump and some other strange things as well, for after hearing about the old woman he could bet that the Lump contained every old thing imaginable!

He said he thought the Lump must be something rather ghastly!

I told him that 0. [Oswald, or Tommy] was here and my sex was gone.

He was just opening his mouth to say something when the lights went out and we were in utter darkness. We roared with laughter!

He said that 0. being here and my having no sex made the whole thing ridiculous, which of course it does.

There was so much to tell him and the time so short, that I could hardly catch up on it all.

Jung went on to say that by writing [fantasies] one slowly gets out what is in the Lump, and then gets to know oneself.

A person must know himself; otherwise, he becomes self-conscious.

You can always tell that people are self-conscious inasmuch as they know not themselves - it is a sure sign they don't know themselves!

One must let a child gain all the knowledge that it wants to get.

The senator story was my animus flying around – superficial and unstable. Katy Cabot, Jung My Mother and I, Page 85-86

December 10, 1934

One builds up one's external persona not knowing that one is compensating.

Nurses are frequently sadists. That is why they make themselves so understanding and devoted.

I have something like sadism in me when I am in a mood of rage.

If I put myself on the level of a stupid person, I will understand wanting to marry Dr. Jung. Dr. Jung has an extraordinary understanding for women's unconscious. Every woman is: Cave woman

Primitive

Medieval woman

In my dream of Dr. Jung, in which I belittle him by saying, "He's sleeping with his cook," I am

an enraged woman in a love plot which has been thwarted. I felt Dr. J. was unable to take me seriously because 'that old swine' was sleeping with his cook.

If he were a decent chap, he would love me and not that elephant of a cook - a low down eros and not living up to a wonderful height! Disappointed love.

One can bring down everyone to a lower level where they give up their mind and get into an emotional condition.

My pa-in-law must be sensitive as he acts so hard - maybe to disguise his tender side.

Dr. Jung went on to say that in analysis first lovely feelings are exchanged, but after that one can go lower to affectionate gestures and a kiss, then on the ground floor is bed.

Dr. Jung said that if I talk psychological jargon these Zurich spinsters would like me, but of course it would be precieux.

The Vaudois man [Professor Vodoz] is a distinguished lecturer [who spoke at the Psychological Club].

I get along with society people because I put myself out to please. Katy Cabot, Jung My Mother and I, Page 90

June 11, 1935

I spoke first of his front door, which is utterly charming swathed in green trees and is the only thing visible in the vista of his house from the street.

"Almost symbolical," I said, and he said, "Yes."

He spoke of the Lump and asked me how it was getting on. I told him that I had digested the horrible old woman and realized that she was me, or in me.

He said there was much else to come out in me and that I must find my shadow side before I find out my other side. I said I had felt depressed when I got back to Zurich, and that Mrs. Fierz saying, "Prozit caviar," had made me realize there was nothing in me.

He said that depressed meant a depression. One must go down before one can come up.

One has a black and a white side.

One must get to know both sides within, and when one knows them one can conciliate them, so to speak, and sit astride of them.

He then went on to say things I couldn't grasp.

He said that one had to experience all that to grasp it, so I sat dumbly by while he spoke as I did not understand a word!

Maybe he meant that by finding out my two sides, one gained a spiritual freedom?

At any rate he pointed out to me vigorously that by having got to know myself inasmuch as the cruel woman is part of the Lump, I have not harmed myself.

On the contrary, I have done myself lots of good!

Panics in the funiculaire show that all the contents of the Lump are still unknown, and that J must get the shadow out.

I told him I was miserable as I felt there was nothing in me.

He said, "You take the panics seriously, don’t you?"

I said, "Yes." "Well," he said, "if you take the panics seriously then there is seriousness within you."

If a person stands in front of a picture and raves over it, and feels inferior because he cannot create such a lovely thing, then it shows there is beauty in him for otherwise he could not feel that way. Katy Cabot, Jung My Mother and I, Page 91-92

Toni Wolff Correspondence with Katy Cabot (2021-07-04 04:02)

[paypal _donation _button border="5"]

[1]Jung My Mother and I

Toni Wolff to Katy Cabot August 3, 1937

Toni, my mother eventually did so, and Toni replied from Ascona on 3 August 1937:

Before I leave Ascona to-morrow I want you to have a few lines, particularly to thank you for your letter which I enjoyed tremendously.

I am so glad you can settle the "American complex" at Venice, and I can’t say what fun I had in reading your description of those Americans.

I really do think you write awfully well and I wonder if you could not write for a magazine, but of course not for an American one, as they would probably feel offended.

The "clou" of your description was of course about the Duke and Duchess of W[indsor]. I read that part to G., and she was simply transfixed with amazement. . .. You don’t say if they stay in your hotel; at any rate, you are bound to see something of them and I would even venture a bet that you are going to meet them.

So please give me all your impressions, they are prizeless the way you find words for it all .... . . If I would feel like going home via Venice I would let you know, but it would probably have to be with Barbara, and also I am afraid we would not have the clothes for the place, and anyhow your hotel is probably pretty expensive.

Maybe we simply will not be able to resist the temptation to have a close look at Mrs. S.!!!

I shall think of you in Ascona, so you don’t have to do any thinking about it, and I shall miss you very much, as you belong to our crowd, with de T[rafford] of course. Toni Wolff, Jung My Mother and I, Page 157-158

Toni Wolff to Katy Cabot February 7, 1939

My dear Katy,

Many thanks for your letter, which interested me greatly. I am so glad that at last you can enjoy St. Moritz.

It must be glorious now with the sun. I wish we had some of it. It is not the dangerous

kind, I understand.

Your description of the Palace Hotel sounds most vivid and very apt.

I think it is awful and a very bad sign for our epoch, and one understands why people like Hitler and Mussolini think that everything has to be changed.

I think it is particularly awful, that is, pathological, that the women and young girls are so completely devoid of instinct to lead such a kind of "life."

You must feel calm and thankful for real companionship when you sit there with de T. watching that awful circus.

It sounds like the late days of old Rome.

I am so glad that you discovered why the spinster and so-called worldly women are jealous of you.

It is of course a very rare thing indeed to find real companionship, and not only to find it, but to be able to work for it for years.

And yet it is the thing which every woman has a longing for, and really is born to get, if only she knew and were willing to work for and to sacrifice artificial values.

Janey's drawings are most awfully good and funny, but don't need an analytical letter to understand them.

They seem to be very plainly that which they show. Incidentally, they are a marvelous commentary on the way she sees you in regard to de T.'s moods, quite helpless in your attempts to calm him down; for after all, what can you do if a man is seized by such anima moods?

The Poliphile scene, Nr. 1, is most funny, only one would have to know what Janey knew of Poliphile in order to understand what she wanted to express.

They are probably all the beautiful nymphs who always come to Poliphile and lead him to the places of his quest.

But it is clear that de T. does neither see nor want them, being preoccupied by his mood. (Could it be a tender and, of course, to Janey, quite unconscious allusion to the things de T. misses in his rotten attitude to sex?

I wonder, and would think it not improbable, particularly as it would coincide with the problems of Poliphile who also had to learn that a woman, or rather, the woman he loves, is not just to be taken as if she were a nymph and he a satyr.)

But the really interesting thing, it seems to me, is de T.'s queer mood, before he got the news which, alas, meant an anticlimax.

He must have been absorbed by something going on outside of him, probably in Mrs.

de T. It must have been an awful shock to her.

Why did the friend commit suicide? She was not an emigrant in trouble, I suppose. I wonder, too, because such things do happen, if the whole incident could have been something like an anticipation of further events.

Otherwise why would de T. have been drawn in so much?

You know it happens that people just dead, draw after them another person into death, or try to and naturally if possible a person near to them, such as a best friend.

By the way, why is the password Z - Passug, does it come from "She has passed away?"

Mrs. L. ran up today to say she was feeling queer and is going to bed and taking anti-grippin, so we only hope she can have her last lecture on Thursday.

I enclose the drawings with best compliments to Janey. I hope of course de T. has seen them: it is a very apt picture of his bad moods, which he ought to see.

With kind regards to de T. and Janey, and love to yourself,

Affectionately,

Toni Toni Wolff, Jung My Mother and I, Page 193-194

Katy Cabot to Toni Wolff July 25, 1939

On 25 July 1939, Toni Wolff wrote from Zurich:

... I have not forgotten about having you to dinner at Bollingen, but unfortunately we simply couldn't manage.

We had to go to Zurich again for two days, and I got a bad intestinal cold ....I saw Mrs. L. just for a minute at Bollingen just before leaving myself ... I was amused at her letter to you, it was so elaborate and umstandlich.

She, like a good deal of the people here, seems to be under the impression that you are a person of the 'big world,' and that it is quite a condescension on your part to dine with the L's and other "Zurich Burger."

It is queer how so many of them misjudge you.

I believe it comes partly from the fact that you are almost the only one here who has kept up (if they ever had it!) a real social form and who does not talk shop (i.e. analysis).

It is of course the only thing to do, but nobody will understand this, as so very many of them make analysis a surrogate for real life.

So don’t get disoriented by what they say. But try to see why they can’t understand your attitude ....

I am so sorry for Janey that the weather is bad, she does not get the nicest impression of the Exposition in this way.

I hope you have a nice celebration of de T.’s birthday, with no bad humours to interfere.

With Love,

Affectionately,

Kind regards to Janey,

Toni Toni Wolff, Jung My Mother and I, Page 203-204

Toni Wolff to Katy Cabot July 31, 1939

Toni Wolff wrote again on 31 July:

Dear Katy,

I suppose you have moved to Ascona. It is a great pity you were not in Zurich these days.

We are going from one festivity to another, and all in glorious weather.

Saturday I stayed at Hugenins [a Bahnhofstrasse tearoom] all from 10:30 a.m. to 4 p.m. with Dr. and Mrs. C.

We saw the procession of the Schaffhausen people, and then the state procession for the Lord Mayor of the City of London.

It was very fine, all for being simple and democratic.

And yesterday was the finest thing of all, a real demonstration of our arms.

Pity de T. could not see it, he would have been pleased.

The firing was real, mostly infantry and artillery cannons and machine guns.

We feel quite secure now against our various neighbours ....

After mentioning her travel arrangements to Ascona, Toni continued on a more analytical line:

I am sure you are right that people [Psychological Club members] may get your reaction of being bored underneath.

So if you try and cover it up that will help a lot, at least as far as you are concerned.

I am afraid the other side will remain what it is though - hopeless.

The way they all snubbed the Exposition was incredible, and all under the pretense of analytical work!!

But I do think that in spite of your not being able to talk about analysis, you do deserve merit, as it would be so easy to ingratiate those people in a cheap way by talking shop.

Well, you can't change mules into horses, so they must be treated as mules ..... I am so very glad de T. feels so much freer.

That will mean of course he needs no surrogate outlets in furies.

Do you dream again that I am writing you, I wonder.

But please don't answer, it is really my answer to your letter.

Affectionate regards to Janey and de T., and love to you,

Toni Jane Cabot Reid, Jung My Mother and I, Page 203-204

Toni Wolff to Katy Cabot October 4, 1939

Freiestrasse 9

Zurich 7

Oct. 4th, 1939

Dear Katy,

I don't think it is any use to go into a discussion by letter, and so we better postpone it until a time when you can bring yourself to speak about your feelings right away, the moment they come up.

For only in this way there is a means to find out if your feeling gives a true picture of my attitude and to discover, if your reaction should happen not to correspond to what I really think or feel, why your reaction is what it is.

I have given you so much proof, by letter on Friday, of how well I understand and sym-

pathise with all the decisions you made, that I feel grieved and shocked by the way you take it for granted that I should be "annoyed" and even "disgusted."

It seems to me that it would help your contacts more if, instead of going on to explain your side, which has been fully understood, you were trying to understand the other person by taking in what she says or does, and by asking what you don't understand, and by finding out

whether your reactions are justified.

It does not seem to me to help at all - in fact, just the contrary -

when you allow yourself to discuss any questions or doubts with Janey, instead of with myself. Not to speak of the implication that this method will certainly not help Janey's rapport with you.

It is evident, now that Tommy is away, that you feel the lack of a companion in immediate response, and that Janey ought not to be made a surrogate.

All the more, anything to do with myself ought to be given to me directly and immediately.

It is quite possible, in fact I do believe, that your cooking course will teach you more than cooking: namely, immediate reactions in the right place and sizing up facts where they belong.

Affectionately yours,

Toni Toni Wolff, Jung My Mother and I, Page 212-214

Toni Wolff to Katy Cabot November 3, 1939

Dearest Katy,

In anticipation of this evening I am sending ahead all my warmest wishes for the day and for the special date.

In a way 45 is just a number like any other, and yet it feels a bit more important and probably is psychologically.

The "second half" of life is nearer and more imperative.

Perhaps the little book carries a meaning for you - provided you don't possess it already.

I am looking forward to the evening and think the number 4 and the combination of persons just the right one for the occasion.

I forgot to say that I am sure it’s safe if you order dinner for 7:30 p.m. And as far as I know, Dr. C. does not like aperitifs.

With much love,

Affectionately,

Toni Toni Wolff, Jung My Mother and I, Page 228

Toni Wolff to Katy Cabot 22 January 1937:

Dear Katy, 22 January 1937

I am so sorry that you are ill again and will try to write an analytical letter to give you a little comfort.

Though I don’t think you need much explanation, as you do see everything well for yourself and analysed your dreams very clearly.

I am sorry you got punished for having been too nice to the Fraulein by getting the flu in having to enter her room.

But on the other hand, to be a hermit for a while is what you desired and probably needed too after all these ’revelations.’

And too after a dose of St. Moritz life, which must have been a bit too much, coming right after your very quiet life in Zurich.

Of course you are right too when you say it is better to go out once in a while so people can’t say you don’t care a damn when de T. is not with you.

But now the flu has solved that problem for the time being.

But on the other hand, you can’t act the very jolly person who cares nothing whether de T. is with you or not when his absence makes all the difference.

Such are the complications of life and real feeling - that is probably the reason why you tried to keep the feelings at bay and made reason the basis of your attitude - as of course lots of people do.

Feelings mean more complication, but also more fullness and depths - I mean of course your own individual feelings, and not those social ones where one is just "nice" to people ....

in your dream must represent your former society person side, which has grown apart

from you.

Her having to have a baby might mean that the social side is coming up in a new way – which it has done already, for your insight into people makes you relate to them again, only in a very new and individual way.

That would refer to the mandalas in the room also.

You must not expect "loving" feelings to people to come through again.

Your insight into their unconscious would prevent that.

But you have a much fuller realization of their whole personality as you have into your own - when you can see the good and the bad in them ....

I think, I thought you were a sensation type because you repressed your intuition so much, as it made you vulnerable.

And also because up to now you really had the attitude of a French woman with very much common sense and being almost too reasonable. (The money situation, your feelings for de T. and the social side.)

I only hope D.'s visit will not interfere with your coming down to Zurich to the carnival party, it would be an awful pity.

As for D. coming too I am rather uncertain whether she would fit into our group, you know she is so easily shocked, and of course at such a party no one can be expected to treat her specially, she would have to be just like any other person. . ..

The dream of B. shows you a girl who hasn't given a damn about her birth and went all along on the individual way – probably rather a bit too much.

But in association with her you discover these men's pajamas which you try first to give away, but finally remain with you, for your own use if made smaller.

That means a more masculine attitude, firmer and more self-dependent, as a man has to have in regard to the world .... I think you are right about C. in the dream and all it involves.

Though I wonder if in reality you would decline a party which is given by C.

That is to say, if you analyse the dream by taking C. subjectively your analysis is perfectly correct.

But as C. is a person whom you meet in reality and who belongs very much to the Analytical group I think you have to take her also objectively, and then the meaning might be a bit different.

I should say that then one is led to different conclusions, the sum of which would be that you ought to get somehow in contact with C. socially, not analytically.

The party would be a chance to do that, for instance.

By the way I don't think C. likes parties and gatherings more than mildly; in a way she does, but in a very introverted sensation type way.

She enjoys herself being in a group, but does not make much effort to do something about people.

This attitude of an introverted sensation type might be quite useful to study.

And don't forget too that as C. she is always somebody - perhaps too much only the wife of her husband, she likes to be taken on her own values, but on the other hand, it is of course much simpler and easier than it is for a person who like you has no husband along upon whom one can rely and who does create the social situation.

This may be a difficulty you undervalue, probably because in the USA it is the women who make the social situation.

But in Europe it is very much the men.

A married woman is always getting her persona by the social position and profession of her husband.

I do hope you can come to the party, you just belong to it and we would feel decidedly that something were missing if you were still not well to come down.

But I do hope rather that D. is not coming, I don't think she could get into our atmosphere.

Do take care of yourself and enjoy the days in bed in your room.

I am quite well and we don't have much flu here.

I am trying to get my dancing a bit refreshed - took a course before Christmas. E. really encouraged me. F. and G. were also coming.

Our teacher is going to St. Moritz next week to lead the international dancing competition she had organized.

Love and good wishes,

Toni Toni Wolff, Jung My Mother and I, Pages 142-144

Toni Wolff's to Katy Cabot June 25th 1937

I think it was very fine and courageous of you to have made this decision to [to give up

Eranos].

I realise how difficult it must have been for you.

But I am absolutely convinced that it was the only course to take not to come, as your health matters far more than anything else.

And you can be sure to make a great moral and spiritual gain by this most wise decision.

One always gets something in another direction after having made a sensible sacrifice.

You will somehow get far more than you would have got at the lectures.

I am sure that you are progressing psychologically, this very decision is proof of it.

And in the acceptance also of your own nature as you really are, the more you will feel that your nature and character are really a nice thing, and nothing at all to be despised.

To despise one's self simply shows that one has not yet made friends with one's self.

And I am glad too that you have accepted your dependence upon de T.

If you think this over carefully you will have to admit that he is a man of sense and judgement and good taste.

So, if he loves you as he does, you simply cannot be such an utterly impossible person.

Have you never thought of this?

I do hope that de T.'s divorce will come off in the near future. I think you deserve a more quiet and settled sort of life.

And, to tell you the truth, I really do believe that when you have reached a certain inner attitude of complete acceptance of yourself, this can work miracles and that outer things begin to happen, such as for instance a way opening to the divorce. Toni Wolff, Jung My Mother and I, Pages 155-156

Toni Wolff to Katy Cabot November 3, 1939

Dearest Katy, November 3, 1939

In anticipation of this evening I am sending ahead all my warmest wishes for the day and for the special date.

In a way 45 is just a number like any other, and yet it feels a bit more important and probably is psychologically.

The "second half" of life is nearer and more imperative.

Perhaps the little book carries a meaning for you - provided you don’t possess it already.

I am looking forward to the evening and think the number 4 and the combination of persons just the right one for the occasion.

I forgot to say that I am sure it’s safe if you order dinner for 7 .30 p.m. And as far as I know, Dr. C. does not like aperitifs.

With much love,

Affectionately,

Toni Toni Wolff, Jung My Mother and I, Page 228

Toni Wolff to Katy Cabot April 10, 1940

My dear Katy, April 10

Many thanks for your messages. [She then mentions her mother’s illness and continues:] I am awfully sorry you can’t come to the Ascona hotel.

It is rather small (36 rooms), and all the lecturers are staying there. I did tell Mrs. N. to reserve rooms there - I don’t know how many she needs - and one relief to you may be that G. will be there - of course!

That’s one reason why I should have liked you there - so that B. would vanish in the background.

Well, it’s fated otherwise. The [Hotel] Tamaro, Dr. C. wrote after seeing it, it is very nice ….

Maybe Mrs. L. did not yet write you. She was awfully busy with the wedding and all [her eldest son Markus was married in 1940] and having to go to Basel.

I think your letter to her is very good and covers up the fact that you were ill - at least it would to most people . … I do hope, Katy, that you consider 2 weeks in the Tessin.

I am sure a change of air would be good. And Janey could begin her [art] school a bit later.

The weather seems fine - only occasionally a bit of wind. I do hope you feel better every day.

Love and good wishes,

Toni Toni Wolff, Jung My Mother and I, Page 270

Katy Cabot to Toni Wolff February 8, 1941

Waldhaus-Dolder

Zurich

February 81h, 1941

Dearest Toni: -

I am bringing this letter to you Monday, and it will contain what I am going to try and tell you, but as I have difficulty in expressing myself clearly by word-of-mouth, I thought it best to write out my ideas on paper, so that you can see exactly what I mean, in case I don’t make myself clear in talking to you.

The last two or three times I have been to see you, I have felt very definitely that something intangible, and which I can’t quite put a finger on, has come between us - and it has upset me and made me feel very sad, but also it has made me feel that for the moment I must give up analyzing with you, because feeling as I do that there is a wall between us, I can’t make any headway and the ’hours’ have become very painful to me.

Don’t think for one minute that this means that I don’t appreciate and value most highly all you have done for me up until now, because I do and I realize only too well that it is due to you and your untiring efforts, that I was able to make headway in this work and that I have achieved a happiness and inward peace, which I would never have believed possible.

You have been largely responsible - with your patience, understanding and sympathy - in bringing this inward state of mind about, and for that reason, I can say honestly that I really care for you sincerely, but I do feel an incompatibility between us at the moment, and being fond of you as I am, I would rather not go on for a while.

I am utterly convinced that you have your own problems and that this wall has nothing to do with me; nevertheless, it is there and I feel that you are suffering, and I am so sorry, and wish so that I could help, and be a friend in such a moment, though I realize that it can’t be, because you used to know me as I was, and therefore it would be hard for you to realize that I have changed, and to take me on a different basis.

In the last weeks, I have come very close to certain impersonal things, which have greatly changed me and my point of view and I have suffered in giving birth to them, but I could never tell you about them, as I felt this wall - and now I know that for the moment it’s better to stop

work with you temporarily.

I do hope that you will understand and not think it’s for lack of affection because it isn’t, for I feel just the same deep affection and regard for you that I have always felt.

Can’t we see each other out

of analysis once, for I don’t want to lose you, for after all these years, you mean a great deal.

Always your affectionate,

Katy Katy Cabot, Jung My Mother and I, Page 329-330

Toni Wolff to Katy Cabot February 28, 1945

Freiestrasse 9

Zurich 7

Feb. 28th, 1945

Dear Katy,

This looks very nice, but I am afraid it is too far away.

Anyhow I thought of you when I saw it in yesterday’s evening paper [an advertisement for a house].

I love the two Swiss episodes, and was delighted to find you brought in Mrs. P. [the British Minister’s wife].

I could work them in easily. I am soon finished and shall then send you your ms. and the translation, as I wish you would go through it and see if I got your meaning all right.

I think your letter to her1 is very good and covers up the part that you were ill - at least it would to most people.

I do hope, Katy, that you consider 2 weeks in the Tessin - I am sure a change of air would be good, and Janey could begin her school a bit later.

The weather seems fine - only occasionally a bit of wind.

I do hope you feel better every day.

Love and good wishes,

Toni Toni Wolff, Jung My Mother and I, Page 467

Toni Wolff to Katy Cabot March 23, 1945

Das PRASIDIUM

Psychological Club, Zurich

Gemeindestrasse 25

Zurich 7

March 23rd, 1945

Dear Mrs. Cabot,

The Vorstand is heartbroken, that you have fallen ill and can't read that charming causerie of yours yourself.

Your article of course stands in itself and loses none of its value when read by someone else.

But all the charm of your personality and all the life of the evening, when the author herself holds the chair, will be absent.

For your own sake we are equally sorry.

We should have wished so much that you could have earned in person the fruits of your labour.

We admire the keen observation and the great fervour you show in understanding the Swiss.

We are, too, grateful for the critical and unflattering things you say about us, for it is a well known fact that no person and no nation is able to understand themselves without learning from others the impression they make.

After due consideration we have however come to the conclusion to have the paper read by Dr. Q. First, not to disappoint the people who will come to hear your causerie, and second, because the article being published in May, it were impossible to arrange for another Tee-Abend or lecture before the publication, our annual meeting being due in May also.

We are hoping that you will recover speedily from your grippe and that in spite of the general disappointment your illness is causing, you will hear a good deal of what this evening's audience feels about your paper.

With best wishes,

Very sincerely yours,

Toni Wolff Toni Wolff, Jung My Mother and I, Page 469

Then I spoke of my echec [failure] with Miss Foote.

I told him it was positively painful to have her around - so abject, so groveling, and apologizing for herself.

He said that Miss Foote had an abysmal feeling of inferiority.

Such people, he said, have a terrific power complex, and Miss Foote can spoil everything with her feelings of inferiority.

People like her are sadists, and they act in a melancholy way.

It is only wise to reckon with the possibility that Miss Foote will react badly if, after asking her to come home with me, I say I don't want her to.

She naturally takes this as an affront to herself.

I told Onkel that I still had the panics in the Dolderbahn, but not in the Schwebebahn! He said indeed it was crazy!

I was horrified and explained to him that in the Schwebebahn I could speak to someone and say I feel ill; that would be considered by those present as quite natural.

The very fact that I could say I felt badly would prevent me from having the panics.

But in the Dolderbahn, one could not -say one was ill: it looked too absurd to be scared in such a thing.

That very fact would make a panic start.

He then said that he understood and that it was not crazy (at which I felt immensely relieved!).

He went on to say how he felt utterly suffocated and panic-stricken when he went up to the Jung fraujoch the first time.

He then said hat it was of course only wise that I reckon with the possibility [of being panicky] and where I can say such a thing.

The animus is converted into a natural mind.

If I were cornered in a place I could not leave, I would resort to violence. My Lump and panics are my violence.

In the mental form, my natural mind is masculine, direct, brutal and reckless. If I don't say I feel badly I get into a panic or a violent mood.

He said he was scared of such panics, having seen two awful cases.

There is a good deal of the unconscious that I have not tackled yet, and I haven't got down to the rock bottom of it yet, but through dreams I will find a clue.

I must pierce the Lump to find consciousness. Katy Cabot, Jung My Mother and I, Page 202-203

1. https://smile.amazon.com/Jung-My-Mother-Analytical-Catharine/dp/3856306013/ref=sr_1_1?crid=1BC7YGAHTHD3E&dchild=1&keywords=jung+my+mother+and+i&qid=1624648281&s

---

A fundamental point of departure between Jung's concept of the Pleroma and the Great Invisible Spirit of the Gnostics (2021-07-05 03:51)

[paypal _donation _button border="5"]

[1]The Apocalypse of the Reluctant Gnostics by Stuart Douglas

However, there is one fundamental point of departure between Jung's concept of the

Pleroma and the Great Invisible Spirit of the Gnostics.

For the Gnostics, the ultimate divinity is completely alien and a wholly transcendent God-above-God; Jung's Pleroma is simultaneously, and paradoxically (again), fully transcendent yet fully immanent.

Whereas Jung inherits the Gnostic view that the created world is estranged from its source in the ineffable realm, his concept of the Pleroma remains intimately related to the created world.

In much the same way that light pervades the atmosphere, and electromagnetic radiation penetrates solid objects, Jung's Pleroma interpenetrates the created world.

For the Gnostics, the Great Invisible Spirit is, in a spatio-temporal sense, distant from creation.

For Jung, this spatio-temporal separation has been collapsed and the Pleroma pervades creation.

This is in accord with the maybe not-quite-Gnostic Gospel of Thomas which teaches that splitting a piece of wood, or lifting up a stone, and there within can be found the divine.

As such, in contrast to the monist cosmology of the ancient Gnostics, Jung's Gnostic vision is panentheistic.

Panentheism (from the Greek pan "all", en "in", and theos "God" [i.e., "all in God"]), in distinction to pantheism, is the metaphysical doctrine that considers God to be greater than the universe, both containing it and interpenetrating it.

God is simultaneously transcendent and immanent.

Pantheism (from the Greek, meaning "all is God"), on the other hand, ideies God with the universe, in other words, the universe is God manifest, and God is the universe unmanifest (Figure 6). Stuart Douglas, The Apocalypse of the Reluctant Gnostics, Page 45

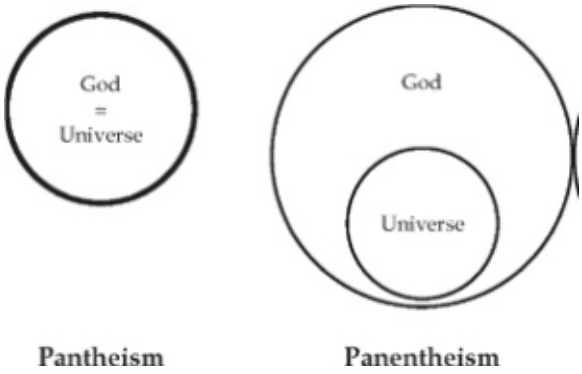


Figure 6. Pantheism vs. panentheism.

Jung's Gnostic cosmogony also differs from that of the ancient Gnostics' in terms of pro-

cess. Expanding on the concept of emanation of the binary pairs of opposites, Jung's account stresses the crucial importance of the differentiation of the opposites in the act of creation.

For Jung, differentiation is creation, and without the differentiation of the opposites, there can be no creation.

Without differentiation, the syzygies of the Pleroma remain inert and exist, insofar as they can be considered to exist at all, as potentials only.

Through the process of differentiation, these original unified "pairs"—we cannot really call them pairs in their unified, undifferentiated state—are split into a dyad of complementary, yet polar, opposites, both of which are required to reconstitute the whole.

Nothing can exist without the simultaneous existence of its complementary opposite. There is no hot without cold, no light without dark. In the Pleroma, prior to differentiation the opposites cancel one another out and are ineffective and not "real".

Only once differentiated do they come into effect and become what we might consider as "real".

Consequently, as created beings, the fundamental characteristic of human nature in Jung's Gnostic thinking is the differentiation of the opposites.

This differentiation of the opposites would become the crucial factor and the hallmark of Jung's psychology.

Also lacking from Jung's Gnostic creation myth is the notion that the world came into being through error. Indeed, in sharp contrast, Jung's view was that the process of emanation/differentiation of the pairs of opposites was to be regarded, not as a mistake, but far more positively as the origin of life itself (McGuire & Shamdasani, 2012). Stuart Douglas, The Apocalypse of the Reluctant Gnostics, Page 46-47

1. https://smile.amazon.com/Apocalypse-Reluctant-Gnostics-Stuart-Douglas/dp/1782206078/ref=sr_1_1?dchild=1&keywords=stuart+douglas+the+apocalypse&qid=1625417629&sr

---

Carl Jung and Katy Cabot Correspondence: (2021-07-05 04:14)

[paypal _donation _button border="5"]

[1]Jung My Mother and I

Carl Jung to Katy Cabot: July 17, 1930

My dear Mrs. Cabot, 17 July 1930

Thank you very much for your kindness!

We shall spend one or two nights with Frau Froebe.

I hope to be able to see you and your family while we are in Ascona.

Carl Jung to Katy Cabot March 31, 1932

This year it will be a short Eranos meeting.

Thank you also for your picture postcard of Hospenthal.

Please give my love to Janey, and my best regards to Major de Trafford!

Yours cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 290

Carl Jung to Katy Cabot March 31, 1932

I tried my best to fit you in somehow. 31March1932

But there has been such a flood of consultations that together with an abominable cold, I was quite unable to live up to all my obligations. I am extremely sorry that I could not squeeze you in any more. If there should be any particular trouble I wish you would whisper into my ear at the occasion of the April Fool's dinner. Thousand regrets. Carl Jung, Jung My Mother and I, Page 57

C.G. Jung Carl Jung, Jung My Mother and I, Page 53

Carl Jung to Katy Cabot April 6, 1932

Dear Mrs. Cabot, April 6th, 1932

Thank you for your kind letter.

This is just to confirm that I am looking forward to your appointments in May.

I am fully conscious of the necessity to catch the lump this time.

Did you ever suspect that this lump has something to do with the lack of what you call Weltanschauung? Mr. x told me marvels about your cook:, not to speak of the amiable hostess. His tale was so good that I began to envy Mr. x quite seriously. With best wishes, I remain yours sincerely, C.G. Jung Carl Jung, Jung My Mother and I, Pages 57-58

Carl Jung to Katy Cabot October 12, 1932

It is true that I shall have my seminar already on October 12th.

I enjoyed your picture postcards very much. It is exceedingly nice of you that you gave me a sign of your existence from time to time.

Hoping to see you soon, I am,

Yours sincerely, C.G. Jung Carl Jung, Jung My Mother and I, Page 53

Carl Jung to Katy Cabot June 24, 1933

Dear Mrs. Cabot, June 24, 1933

Thank you for your nice letter and all the good news.

Of course it is so much more important that you get right with your child than to spend your time in Zurich analysing.

There was something lacking, I must admit. I chiefly realized it at the Wednesday-lunch in the Pfauen [Restaurant].

It is too bad that I’m not at home on July 27th, as I shall be up in Bollingen already.

If you did go up to St. Moritz with the diligence, that is, the mail coach, you would pass my place and we could shake hands, but I assume you are living in the twentieth century and

you are flying up to the Engadine by means of electricity.

I don’t think the Zurich atmosphere is particularly peaceful.

It is true, however, that all my patients are of different opinion in this respect.

I sincerely hope that you have outlived your parents’ historical atmosphere and that your health has not been injured by such a predicament.

I am just leaving for Berlin, where I have to give a seminar.

My best wishes and au revoir.

Cordially yours,

C.G. Jung Carl Jung, Jung My Mother and I, Page 63

Carl Jung to Katy Cabot October 13, 1933

Dear Mrs. Cabot, October 13, 1933

I shall be very busy in the beginning of November.

In the second half of November it would be better because up to then one or the other of my cases will leave.

There is moreover a new complication in my life and that is that I have to deliver a course of lectures at the technical university, which of course takes up a good deal of my time.

I have seen the "Flying Draper" too.

He was as flimsy and unsubstantial as ever. Of course perfectly delightful as far as it goes.

Hoping you had a splendid summer and a correspondingly beautiful autumn,

I remain,

Yours sincerely,

C.G. Jung Carl Jung, Jung My Mother and I, Pages 64-65

Carl Jung to Katy Cabot October 11, 1934

Kusnacht-Zurich

Seestrasse 228

October 11, 1934

Mrs. C. R. Cabot

c/o Guaranty Trust Co.

50 Pall Mall

London S.W. 1

Dear Mrs. Cabot,

Thank you for your letter. I am very busy this autumn, but I will

do my best to fit you in somehow.

With best wishes,

Sincerely yours,

C.G. Jung Carl Jung, Jung My Mother and I Page 84

Carl Jung to Katy Cabot November 27, 1934

Dear Mrs. Cabot, November 27th 1934

I’m sorry but you were not forgotten.

I only was unable to find time for you because a great deal of my time was taken by an expert’s testimony for the court in a murder case.

The fact that you are free in the afternoon only makes things still more difficult.

The first possibility therefore is Tuesday next (4 Dec.) at 4 p.m.

Sincerely yours,

C.G. Jung Carl Jung, Jung My Mother and I, Page 84

Carl Jung to Katy Cabot July 10, 1935

Kusnacht-Zurich

Seestrasse 228

July 10th, 1935

Mrs. C. Cabot

Waldhaus Dolder

Zurich

Dear Mrs. Cabot,

Miss Hannah has indeed asked me concerning the picture you propose to her. I told her that I have no objection against that plan.

I even think it is a very good idea because it is a nice vista down the path.

Hoping you will have a nice summer, I remain,

Yours sincerely,

C.G. Jung Carl Jung, Jung My Mother and I, Page 104

Carl Jung to Katy Cabot September 16, 1935

Mrs. C. Cabot September 16, 1935

c/o Guaranty Trust Co.

4 Place de la Concorde

Paris

Dear Mrs. Cabot,

Thank you for your kind letter. I take notice of your intention to come back at the beginning of November, and I hope I will be able to do something for you, which, however, is a mere hope for the time being.

Well, I don't wonder that you had some intimations from your uncanny friend. One could suspect as much.

Yes, the situation of the world is terrible. I only hope that the fire can be isolated.

My best wishes,

Cordially yours,

C.G. Jung Carl Jung, Jung My Mother and I, Page 105

Carl Jung to Katy Cabot: February 8, 1937

Dear Mrs. Cabot, February 8, 1937

Thank you very much for your nice letter. I'm indeed sorry to hear that you suffer again from flu. Just lately I had a touch of it too.

It is too bad that you can't come to the carnival evening. I remember delightful sights of former days.

Hoping that you are not too long chained to your bed.

I remain yours cordially,

C.G. Jung

P.S. There is no objection against the "Onkel." Carl Jung, Jung My Mother and I, Page 140

Katy Cabot to Carl Jung April 28, 1940

Dear Onkel, April 28, 1940

As I was unfortunate to miss my last appointment, due to the Grippe [cold], I am writing to ask if I could have it now, as soon as you begin to see people again [after Easter]?

I am leaving Zurich for a change of air on May 10th, and hope very much that you will see me once, before I go on this holiday to Italy.

I enclose this list of a certain number of works concerning St. Ignatius of Loyola, which came from a Jesuit source.

These [Easter] holidays were spent by me, getting rid of a second flu, which I got after my first "Cold": it's been most depressing, and seeing you would be a great help.

Affectionately yours,

Catharine Cabot Carl Jung, Jung My Mother and I, Page 270-271

Carl Jung to Katy Cabot October 16, 1940

Kusnacht- Zurich

Seestrasse 228

October 16th, 1940

My dear Mrs. Cabot,

Please let me know whether you agree that my son-in-law, Mr. Walther Niehus, take over the job of buying your house.

I had a talk with him, and he had a talk with your lawyer and, being an architect, he agrees that he could do it much more easily than, for instance, myself, who could get into trouble with taxes.

The business could be settled at once, if you let me or your lawyer know that you agree with the choice of my son-in-law.

As an homme de confiance, he is O.K.

Sincerely yours,

C.G. Jung Carl Jung, Jung My Mother and I, Page 291

Carl Jung to Katy Cabot November 16, 1940

Kusnacht-Zurich

Seestrasse 228

16 X 1940

My dear Mrs. Cabot,

It is chiefly on account of my somewhat one-sided concentration upon my work, that I altogether forgot to tell you how sorry I was when I heard of the death of your father.

I thought of it several times, and then something happened and it took my thoughts elsewhere. It is therefore with many apologies that I send you my belated expression of sympathy.

The death of one's parent is a painful experience under all circumstances, because it is a cruel amputation of one of the roots of our human existence.

It means an increased isolation and an uneasy feeling of being left behind.

In order to lose no time, I have sent my answer to your request as quickly as possible.

I think the arrangement I proposed to you is satisfactory in every way.

My best greetings to your daughter!

Hoping for a speedy end of the War,

I remain yours,

Cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Pages 291-292

Katy Cabot to Carl Jung December 8, 1940

Dear Onkel: -

When I heard that on December 21st there would be a Christmas dinner at the Club, I asked Toni if she thought it would be a good idea to get a few donations from certain members (who could afford it) and have, during the evening, a lotterie for the soldiers.

As Toni and Mrs. Pierz were very busy with other important matters for that evening, I decided to call up Mrs. Baumann and ask her to help me secure donations.

She, being very tactful, managed to get them from certain members, such as donations of pictures from Miss Hannah and Miss Foote.

A quick horoscope from Dr. Liliane Frey, a gym lesson from Frau Stutz etc.

She suggested that I write and ask you for a donation of an analytical "hour" as the big prize of the evening and one on which we would probably realize handsomely for the soldiers' fund.

You are the only person from whom we are asking an analytical "hour."

From the others, it's small gifts and a gym lesson, graphology and a quick horoscope.

We are having only ten donations in all, including your "hour" - if you will be so kind as to give it.

Would you ask Miss Schmid1 to call me up, or I will call her up on Tuesday and ask for your answer.

With kindest regards,

Yours affectionately,

Catharine Cabot Katy Cabot, Jung My Mother and I, Page 312

Carl Jung to Katy Cabot October 13, 1941

October 13th, 1941

Dear Mrs. Cabot,

Thank you very much for your kind letter and all the news it contains.

It is true, I have been badly overworked this summer and I have to be very careful now.

I feel all right again, but I had to reduce my work considerably. There is, however, still enough of it.

I'm glad that you have a favourable judgement about Mr. *'s new marriage.

I was afraid it would be another nonsense.

But all competent people agree, that she is much better than the general expectation.

Please give my best regards to Janie and Major de Trafford.

Cordially yours,

C.G. Jung Carl Jung, Jung My Mother and I, Page 385

Carl Jung to Katy Cabot August 19, 1942

Kusnacht-Zurich

Seestrasse 228

19th of August 1942

My dear Mrs. Cabot,

It is very kind of you to call my attention to Major de Trafford's bicycle.

It is very tempting, I admit - but after some consideration, I reached the conclusion that I am too old for a new bicycle.

I can really do without one.

Hoping you have fine weather down in Ascona.

I remain yours

cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 415-416

Katy Cabot to Carl Jung November 23, 1942

Casa Eranos

Ascona-Moscia

Tessin

November 23rd, 1942

Dear Onkel,

Due to the fact that the Zurich hotels are not being heated, I decided to stay on here, until December 1st.

I come to the Waldhaus on December 1st (Tuesday) until the 6th, when I go to visit my cousin1 in Bern, who is at the American Legation there and wants to have some parties, so that Janey can meet some of the single men who are now there.

My cousin seems to feel it would be too bad if Janey married a "foreigner"!!!?

Since de Trafford died, I have been through so much that I can hardly believe, today, that I am the same person, whom he knew all those years.

But whatever has happened to me, this I can say, that I am no more inhuman or unnatural, nor the "bad sausage done up as a pheasant" - perhaps a "bad sausage," but without the "pheasant" camouflage, nor do I anymore go to infinite pains to make a bad impression.

I may make it, but only being as I am, not by trying to "impress."

I just tell you these things because they are a load off my back and it is you who helped me get out of all that nonsense.

I am getting up a small book (on the order of what Toni did for her mother) in memory of de Trafford. Barbara Hannah (my old vendetta) is translating the Grabrede [the speech given at the grave] and I wanted to ask you, if you would write something for it – if you will do so, I will then ask a few other people, who knew and admired de Trafford, to do so it would mean so much to me if you would write something about him, for you knew him better than anyone, besides myself and I feel so strongly, that his family should have an appreciation of

his splendid and unique personality.

I know you have so much to do, but for you, it would not be difficult, as you are so intelligent.

May I also ask for an appointment with you between the 1st and 6th December?

I will be in the Waldhaus on December 1st. I do hope you and Mrs. Jung are very well. Here, the weather is marvelous.

With kind regards,

Yours affectionately,

Catherine Cabot Katy Cabot, Jung My Mother and I, Page 417-418

Carl Jung to Katy Cabot undated 1942

Mrs. Cabot

Casa Eranos

Ascona-Moscia

Dear Mrs. Cabot,

Catharine Cabot

Unfortunately I shall be away in the second part of that week from December 1st to 6th.

I have to deliver a lecture in Basel and have to leave on Thursday.

The only time I have would be Tuesday at 12 o'clock, but I assume that you wouldn't be here by that time.

I will try to write something about Major de Trafford hoping that it is not urgent, since I am unusually busy these days.

I also think like your cousin that it wouldn't be suitable for Janey to marry that dolce far niente [sweet, 'do-nothing'] person, who is only good to play with but for the seriousness of marriage hardly suitable.

Yours cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 419

Katy Cabot to Carl Jung May 24, 1943

Casa Eranos

Ascona-Moscia

Tessin

May 24th, 1943

Dear Onkel,

I am very glad indeed that I am going to see you on Monday June 7th at ten o'clock in the morning.

This is to tell you and Mrs. Jung that Janey has just become engaged to a British Captain Reid, assistant Military Attache at the British Legation in Bern.

I think he is Irish, but a very pleasant fellow and good fun. Whether it goes further, I really can't say?

A certain amount of character and determination he must have, as he has been recently decorated by the British government for his organization in helping many British to escape from Germany.

He himself escaped.

As I spent all last year in trying to prevent Janey from marrying a good-for-nothing Tessiner, I really can't go on trying to save her from herself and though I should think that later she might get tired of this present fellow (but as you said, she will sink her teeth in many things) I feel definitely that it is best to let this go through, as they are both very definite that they wish to be married.

I am giving a large formal cocktail party for all the Ministers and important people, diplomatically speaking, in Bern on June 3th also young people etc .... to announce the engagement officially.

I hope very much that you and Mrs. Jung will be able to come and I am sending you an invitation.

At all events, if you can't come to this, Janey and I both hope that you will come to the wedding, which is to take place, sometime during the second half of August.

Well, did you ever? I never thought I'd be doing this so soon.

Please give my kindest regards to Mrs. Jung and tell her that I am so looking forward to seeing her at eleven o'clock on Monday June 7th.

With love, affectionately yours,

Catharine Cabot Katy Cabot, Jung My Mother and I, Page 435-436

Carl Jung to Katy Cabot May 27, 1943

May 27th, 1943

Mrs. C. Cabot

Casa Eranos

Ascona-Moscia

My dear Mrs. Cabot,

This is great news! My most cordial congratulations to yourself as well as to Janey.

I hope that this start will turn out to be the right one. One only can be hopeful.

It is very nice of you to invite Mrs. Jung and myself to your cocktail-Party in Bern on June 9th. Unfortunately I have so much work here that I cannot possibly leave.

But I will ask Mrs. Jung how she feels about the wedding, which I personally should like to attend. But we first must calculate how it fits into our [vacation] program. At all events I'm very grateful for your kind invitation.

I suppose that you have already many guests and if you should feel in any way that there are too many, we shouldn't mind to be left out of the royal feast, since we would be complete outsiders in that show, so to say mere curiosities.

Well, we still can talk it over when I see you next.

With best regards to Janey,

Yours cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 437

Carl Jung to Janey Cabot June 7, 1943

Kusnacht-Zurich

Seestrasse 228

June 7th, 1943

Dear Janey,

The surprising news of your engagement have reached my attentive ears and I hasten to deposit my feelings in the form of flowers at your feet. Mrs. Jung joins me in muttering our most sincere congratulations and magic wishes for the permanency of happiness, good luck and general welfare.

Yours affectionately,

C.G. Jung Carl Jung, Jung My Mother and I, Page 438

Katy Cabot to Carl Jung November 27, 1945

La Pergola

Ascona

Tessin

November 27th, 1945

Dear Onkel,

I shall be in Zurich again on December 16th for a week.

May I have one appointment with you, that week if possible on Tuesday the 13th or Thursday the 20th.

Certain rather important things are shaping themselves in my life and I should so like to talk over everything with you, for you have brought me so far, that in the last analysis, it is only you and your opinion which really count in decisive moments.

Perhaps Miss Schmid would send me a card, with the appointment, if it is possible.

With my best love, Katy Cabot, Jung My Mother and I, Page 486

Carl Jung to Katy Cabot September 1, 1947

Bollingen. Sept. 1st, 1947

Dear Mrs. Cabot,

I just heard that your mother died - it is good when old people

can die. Only for the surviving there is cause for pain and lamentations

as it is they who experience a loss. For the dead it must be, if

anything, a gain after the hardships and worries of earthly life.

For you it is the loss of a mother and the realization that there

is nobody ahead of you anymore. This letter may convey all my

feelings of sympathy.

Yours affectionately,

C.G. Jung Carl Jung, Jung My Mother and I, Page 541

Carl Jung to Katy Cabot March 31, 1953

Mrs. Catharine Cabot March 31, 1953

Villa Aloha

San Remo

Dear Mrs. Cabot,

Thank you very much for your kind letter of sympathy, it was good of you to write.

Toni's death has been a terrible shock to me and to us all, especially as it was so sudden and entirely unexpected.

There are many people who will feel as you do over her loss which is quite irreparable in many ways.

It is very kind of you to ask me to come down to you for a rest after Easter, but I have not yet been away from the house since my long illness began last autumn, and now this fresh shock has set me back again.

I do not think therefore that it is possible for me to accept, though I very much appreciate the invitation and your kind thought.

Cordially yours,

C.G. Jung C.G. Jung Carl Jung, Jung My Mother and I, Page 567

Katy Cabot to Carl Jung October 30, 1953

Villa Aloha

San Remo

October 30th, 1953

Dear Onkel:

Princess Hohenzollern is now here for a visit and we have naturally been thinking a great deal of you and those wonderful 'old days' in Zurich, when we saw you so often and lived under the rays of your wonderful Geist!

Just yesterday, we were talking of those Pfauen lunches with you and the fun and wit at those reunions, which flowed so easily and gaily, like the Pfauen wine!

It was rare privilege to be so closely associated with you, for so many years, unforgettable years, which leave memories never to be erased.

It is really awful to be cut off from you, but I realize that you were right to send one out into the world to 'live.'

However one misses you always, that can't be helped and I suppose will go on as long as one lives.

The main thing is to be worthy of you and your teachings, for you certainly left no stone unturned to put one 'ship-shape' back into the world again.

These and many other thoughts have come into our conversations, during the quiet, peaceful days which Princess Hohenzollern is spending here in the sun and it has somehow given one a certain sense of nostalgia and a desire to recapture the 'spirit' of those days.

The 'modern' Zurich is so different maybe more 'efficient' but to older people like myself, far less human.

But then, you are so far in the background and it was YOU who were everything.

I must now leave some space for the Princess and so will close with my most affectionate regards to you and Mrs. Jung.

Catharine Cabot Katy Cabot, Jung My Mother and I, Page 569-670

Carl Jung to Katy Cabot November 6, 1953

Prof. Dr. C.G. Jung

Kusnacht-Zurich

Seestrasse 228

Nov. 6, 1953

Mrs. Catharine Cabot

Villa Aloha

San Remo

My dear Niece Catharine,

I have received you letter with much pleasure, and I only regret that I cannot join your party and fa ire revivre les temps passes [relive past times].

At all events, it was very nice of you to remember our joyous repasts and the good wine we had together.

It was an additional pleasure to have the letter of our dear Princess at the same time.

Will you give her my best regards and tell her that the letter to you must do for both since dictating letters takes time, and my time is short!

Please raise your glass to my health. I recently discovered a 45 year old Bordeaux in my cellar,

and this evening I shall drink a glass in memory of an old vanishing world.

My best wishes to you both,

Yours fidelissimo,

Uncle

C.G. Jung Carl Jung, Jung My Mother and I, Page 570

Carl Jung to Katy Cabot June 25, 1954

Prof. Dr. C.G. Jung

Kusnacht-Zurich

Seestrasse 228

June 25, 1954

Mrs. K. Cabot

Casa Abbondio

Ascona

Dear Katy,

This is really a sad stroke of fate for you to be laid up with a chill.

I try to get away from here in the course of next week to Bollingen to have a much needed rest.

I have been perfectly besieged in the last weeks; work is always heaping up like mad before vacations. I only return for my birthday party on July 25, otherwise I am invisible if the Lord permits it.

Wishing you a speedy recovery

I remain,

Yours Cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 583-584

Carl Jung to Katie Cabot October 14, 1954

Prof. Dr. C.G. Jung

Kusnacht-Zurich

Seestrasse 228

Oct. 14, 1954

Mrs. Katie Cabot

Casa Abbondio

Ascona

My dear Niece Katie,

This is indeed a momentous time approaching the 60th birthday.

I should like very much to be near you at the celebration, but unfortunately I am detained in Kusnacht by my work, and my wife being in hospital is a further obligation.

It will be now the 6th week that she is in Hirslanden on account of a discus trouble in the vertebra, but she is now much better and expecting to leave in a week's time or so.

Please accept my best wishes and congratulations.

I hope you will be able to enjoy your birthday feast to which I shall be a silent and invisible attendant.

If you come to Zurich, let me know about a week ahead so that I can arrange to see you; I am as usually much too busy and time is scarce.

My best regards to Janie.

Yours cordially,

C.G. Jung Carl Jung, Jung My Mother and I, Page 584

Katy Cabot to Carl Jung October 25, 1954

October 25th, 1954

Casa Abbondio

Ascona

Tessin

Dear Onkel:

Your birthday wishes meant a lot to me, thank you so much for sending them.

Janey and her husband came out from England and have just gone back. It was all very nice, this celebration.

I was so sorry to hear of Mrs. Jung's illness, as I had heard nothing whatsoever about it. I have written her.

shall be coming to Zurich on November 1st. Is there any chance of seeing you on the afternoon of the 1st or on the 1st 2nd, 3rd 4th? I trust you are well & send my most affectionate greetings. Catharine Cabot Janey sends you much love. Katy Cabot, Jung My Mother and I, Page 585

Katy Cabot to Carl Jung December 29, 1956

December 29th, 1956 Mrs. Katy Cabot Villa Aloha San Remo My dear Katy, thank you for your nice Christmas-card. It is awfully good of you to invite me to your enviable San Remo-place with all its delights. Unfortunately I cannot avail myself of your kindness since I am afraid of the long trip and the inevitable effort involved. I have to live quietly and more or less withdrawn

from the adventures of the world. Though my state of health gives me no cause for serious complaints. Many thanks for your kind and generous intentions. Hoping you will have a good New Year, I remain, Yours cordially C.G. Jung Carl Jung, Jung My Mother and I, Page 602

Carl Jung to Katy Cabot December 5, 1958

Prof. Dr. C.G. Jung Kusnacht-Zurich Seestrasse 228 5 December 1958 Dear Mrs. Cabot, thank you ever so much for the beautiful flowers you have sent me from the Riviera. It was a miraculous contrast to the cold and misty week we are passing through. This is just to send you my greeting and my best Christmas wishes and also for the New Year, towards which we are just rolling on. I am sorry to hear that you undergo a severe cure. I hope it is nothing really serious. It was nice to hear of you again. Cordially, C.G. Jung Carl Jung, Jung My Mother and I, Page 607

Carl Jung to Katy Cabot July 1960

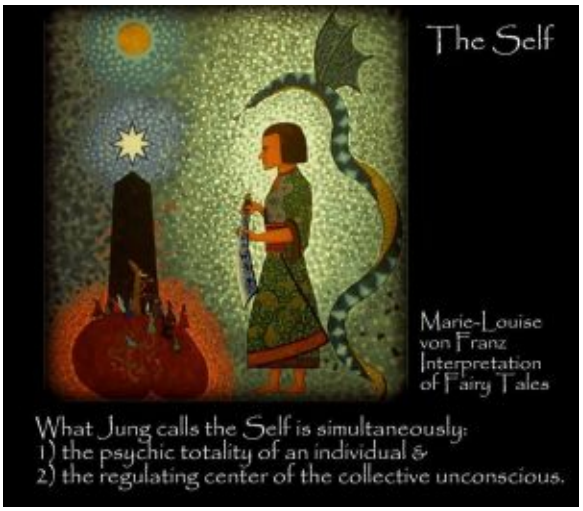
Sorry to have missed you at the feast! These celebrations have been exhausting. I am just coming up for air. No visitors for me for now and for a long time! It has almost wrecked me. I had no idea, you were in Zurich and for such a regrettable purpose. I am glad to hear that Dr. Haemerli has read me twice. My best wishes and thanks. Yours cordially, C.G. Jung Carl Jung, Jung My Mother and I, Page 607

1. https://smile.amazon.com/Jung-My-Mother-Analytical-Catharine/dp/3856306013/ref=sr_1_1?crid=1BC7YGAHTHD3E&dchild=1&keywords=jung+my+mother+and+i&qid=1624648281&s

---

Every individual and every nation has its own modes of experiencing this psychic reality. **(2021-07-05 04:53)**

[paypal _donation _button border="5"]


The Self
Marie-Louise von Franz Interpretation of Fairy Tales
What Jung calls the Self is simultaneously:
1) the psychic totality of an individual &
2) the regulating center of the collective unconscious.

[1]Interpretation of Fairy Tales

In terms of Jung’s concept, every archetype is in its essence unknown psychic factor and therefore there is no possibility of translating its content into intellectual terms.

The best we can do is to circumscribe it on the basis of our own psychological experience and from comparative studies, bringing up into light, as it were, the whole net of associations in which the archetypal images are enmeshed.

The fairy tale itself is its own best explanation; that is, its meaning is contained in the totality of its motifs connected by the thread of the story.

The unconscious is, metaphorically speaking, in the same position as one who has had an original vision or experience and wishes to share
it.

Since it is an event that has never been conceptually formulated he is at a loss for means of expression.

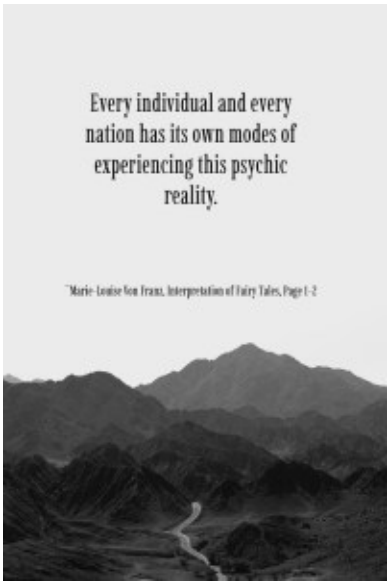
When a person is in that position he makes several attempts to convey the thing and tries to evoke, by intuitive appeal and analogy to familiar material, some response in his listeners; and never tires of expounding his vision until he feels they have some sense of the content.

In the same way we can put forward the hypothesis that every fairy tale is a relatively closed system compounding one essential psychological meaning which is expressed m a series of symbolical pictures and events and is discoverable in these.

After working for many years in this field, I have come to the conclusion that all fairy tales endeavour to describe one and the same psychic fact, but a fact so complex and far-reaching and so difficult for us to realize in all its different aspects that hundreds of tales and thousands of repetitions with a musician’s variations are needed until this unknown fact is delivered into consciousness; and even then the theme is not exhausted.

This unknown fact is what Jung calls the Self, which is the psychic totality of an individual and also, paradoxically, the regulating center of the collective unconscious.

Every individual and every nation has its own modes of experiencing this psychic reality. Marie-Louise Von Franz, Interpretation of Fairy Tales, Page 1-2

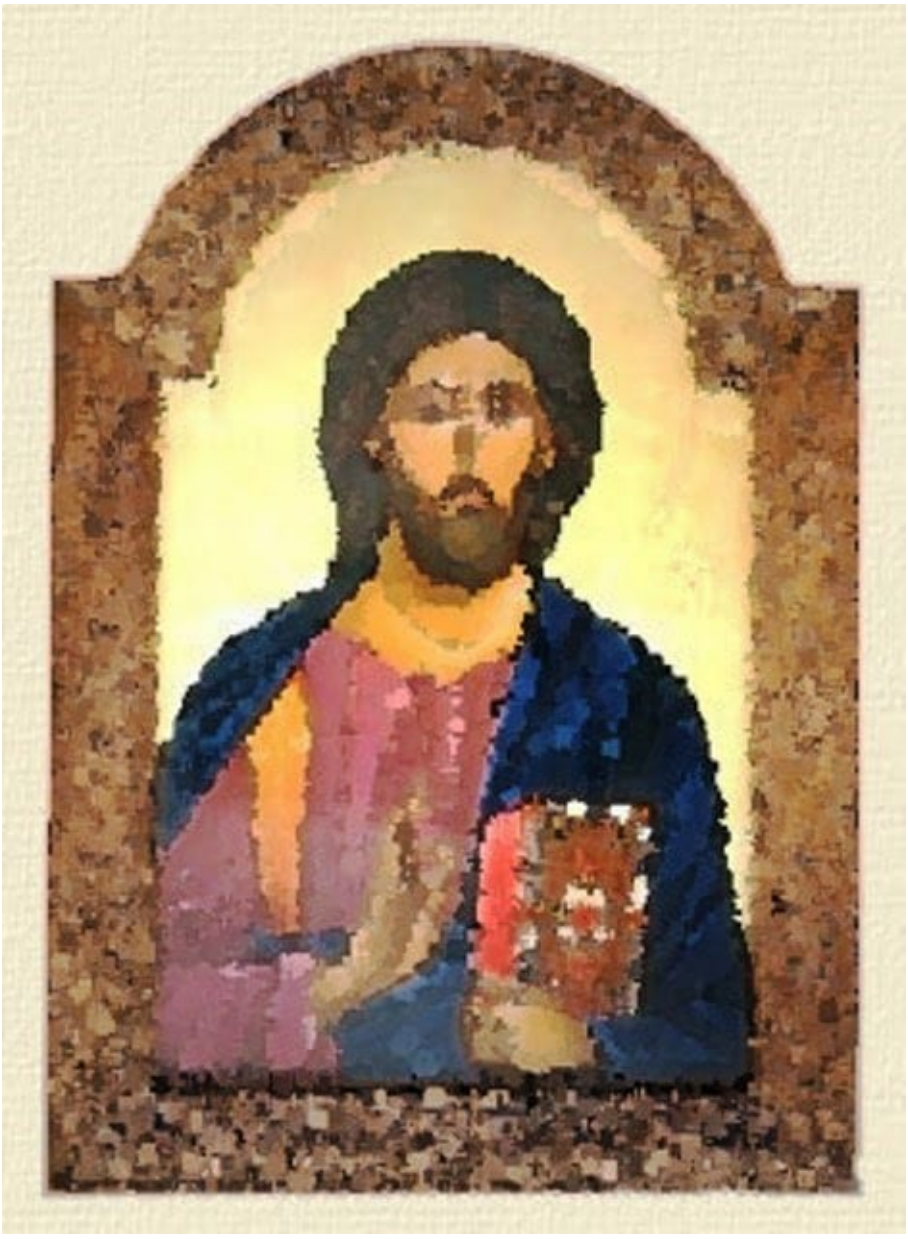

Every individual and every nation has its own modes of experiencing this psychic reality.
Marie-Louise von Franz, Interpretation of Fairy Tales, Page 1-2

1. https://smile.amazon.com/Interpretation-Fairy-Tales-Marie-Louise-Franz/dp/0877735263/ref=sr_1_1?crid=2OSIAOG3WPL2X&dchild=1&keywords=marie-louise+von+franz%2C+t

---

Gnostic Antecedents of Jung's Key Concepts by Craig Chalquist, PhD (2021-07-05 16:44)

[paypal _donation _button border="5"]



[1]Gnostic

Gnostic Antecedents of Jung’s Key Concepts by Craig Chalquist, PhD

A note to the reader:

This inquiry into the Gnostic roots of Jung's psychology landed on me one day as I reread Jung and the Gnostics back to back. I did not foresee this turn in the roadway, but as a result of it, I have moved from seeing Jung as the inventor of a psychological approach to seeing him instead as a translator of Gnosticism into depth psychology.

This shift has brought forth lively discussion from my students and colleagues, but no Jungian journal I contacted has shown interest in publishing any version of this rather long paper. I'm grateful to Bonnie Bright for circulating it at the Depth Psychology Alliance . Although it did not end up as a fully formatted academic paper, I've left in the initial citations and references for readers who wish to know more about the source material.

Acknowledgements:

I would like to thank Lance S. Owens for so generously extending to me his immense knowledge of Jung's relationship with Gnosticism and for providing sources to consult, arguments to ponder, and criticisms of my points to reflect upon. I also thank him, Carol Whitfield, Sean Kelly, and Bonnie Bright for reading a draft of this paper and my students for providing lively conversation about it. This assistance and support has given me a fresh appreciation of how what Jung said about individuation also applies to academic work, even when you've done it for a while: No one grows alone.

Whatever we say about the psychical, we always are talking out of an archetype. —

Jung,

Childhood Dreams Seminar

(2010a, p. 72)

We are real and not symbols. — Philemon (Simon Magus), from Jung's Red Book

(2009, p. 246)

Origin of the Question

I've taught depth psychology to graduate students and undergrads since 2004. To prepare for an upcoming doctoral seminar examining Jung, alchemy, and Gnosticism as facets of a continuing imaginal tradition, I reread everything by Jung that's been translated into English: Collected Works, seminars, letters, interviews, etc. I then reread the extant Gnostic corpus. This was the first time I had studied Jung and Gnosticism back to back.

Scholars and analysts familiar with these fields often remark on the amazing parallels between the two. In one direction, Jung's work has been referred to as a psychological Gnosticism (e.g. Hoeller, 1982, p. 40); in the other, Gnostic lore has been described as uncannily Jungian. When I ask experts about this remarkable fact, they nearly always say that Jung tuned into the same layers of psyche that the Gnostics accessed, especially during his celebrated "confrontation with the unconscious" once it had burst forth in 1913. The psychic magma this released congealed into his later work.

As I went through the Gnostic Bruce Codex, nodding in recognition at so many Jungian-seeming motifs and images, I suddenly felt doubtful. Jung too had read this. It's one thing to explore similar depths, but quite another to come up with uncannily similar concepts to describe those depths.

Bothered by this thought, I reread what Jung had written about Gnosticism and went on to study the Gnostic sources available to him early in his career. (Dr. Lance Owens has made a number of them available online at http://gnosis.org/.) Jung studied the work of GRS Mead, some unimpressive books published in German, the much fuller patristic literature (some of which reviled the Gnostics), and two Gnostic codices: the Bruce and the Askew. The tremendous findings at Nag Hammadi lay hidden until 1945; Jung is not thought to have gone through them.

This is what he wrote in " The Structure and Dynamics of the Self"

:

Gnosis is undoubtedly a psychological knowledge whose contents derive from the unconscious. It reached its insights by concentrating on the "subjective factor," which consists empirically in the demonstrable influence that the collective unconscious exerts on the conscious mind. This would explain the astonishing parallelism between Gnostic symbolism and the findings of the psychology of the unconscious (1979, p. 223).

Would it? From "Tragic Christianity":

It means nothing less than that the Gnostics in question derived the knowable ὑπερκόσμα from the unconscious, i.e., that these represented unconscious contents. This discovery results not only in the possibility but also in the necessity of supplementing the historical method of explanation by one that is based on a scientific psychology (1977, p. 653).

Again and again Jung describes Gnosticism as psychological , but from within the framework of a psychology already informed by Gnosticism . "Archetype," "syzygy," "shadow," "projection," "image," "wholeness," "unconsciousness," and "Anthropos" are Gnostic terms. The spark of divinity within everyone, which Jung calls the Self, is not only Upanishadic: it is a Gnostic image. So is the unconscious god who does not know himself. "Wise Old Man" Philemon as Jung encountered him within identified himself in the Red Book as Simon Magus, the legendary founder of Gnosticism. The four stages of anima development are named after Gnostic figures of the divine feminine who in turn derive from the inner femininity of a masculine god. Three of the four orienting functions of consciousness "discovered" by Jung seem to derive from Valentinian Gnostic typology. Like Jung, Valentinus locates psyche between matter and spirit. The chief Valentinian God is named Bythos, "Depth," the head of celestial system of self-regulating opposites. Individuation bears a strong resemblance to the quest for gnosis, a quest for wholeness informed by dreams. The Gnostics pursued it via mandalic image maps, active imagination, engagement with imaginal personifications, extensive amplification of mythic tales, work with dreams, and obsession with quaternities.

Imagine stocking your newly minted version of psychology with ideas and themes lifted from an obscure religion, then claiming that religion to be psychological. Was that what Jung did? Was that the real reason he was so sensitive about being known as an empiricist and not as a mystic? Was his unspoken but persistent project one of updating Gnosticism by making it scientific, dreaming the myth onward by giving it a modern dress?

To probe these questions in the absence of a statement by Jung declaring his intention to psychologize Gnosticism, I studied the Gnostic sources available to him, comparing them as I went to key ideas in his psychology. I thought of the task as analogous to that of finding Egyptian roots in Greek mythology: the similarity of Hermes to Thoth, Dionysus to Osiris, and Demeter to Isis is apparent even in the absence of written commentary linking the Greek deities with their pre-existing Egyptian counterparts.

Had Gnosticism served as a guide and inspiration, as Jung had claimed all along, or as extensive source material mostly unacknowledged as such? This paper summarizes what I learned.

Jungian and Gnostic Key Ideas: A Comparison

Below is a table that brings together some of Jung’s basic concepts and ideas with those he encountered in his Gnostic readings from 1915 (possibly earlier) onward. The right column draws only on Gnostic sources Jung was known to have studied; the left includes statements from his work along with some relevant comments from his letters and seminars. Bear in mind that when Jung read what appears in the right column, he did so after being tipped off by Mead that Gnostic material was psychological (2008).

Jungian Concept, Idea, or Practice

Gnostic Concept, Image, or Motif

Abaissement du niveau mental: Pierre Janet's term for a lowering of the level of consciousness and of vitality; a sense of soul loss. Jung made this term his own:

"The listlessness and paralysis of will can go so far that the whole personality falls apart, so to speak, and consciousness loses its unity..." (Jung, 1981a, p. 119).

Sophia falls into depressed confusion when separated from Bythos, Adam when first created by Ialdabaoth, and the Demiurge when sucked dry of spiritual vitality by Sophia and by Jesus.

One example of many: "... Sophia became very greatly exhausted, and that lion-faced light-power set to work to take away from Sophia all her light-powers, and all the material powers of Self-willed surrounded Sophia at the same time and pressed her sore" (Mead, 1921a).

Active imagination: fantasizing about something, inner or outer, until the fantasy images take on a life of their own and transport consciousness into their own imaginal realm.

"Take the unconscious in one of its handiest forms, say a spontaneous fantasy, a dream, an irrational mood, and affect, or something of the kind, and operate with it. Give it your special attention, concentrate on it, and observe its alterations objectively. Spare no effort to devote yourself to this task, follow the subsequent transformations of the spontaneous fantasy attentively and carefully. Above all, don't let anything from outside, that does not belong, get into it, for the fantasy-image has "everything it needs." In this way one is certain of not interfering by conscious caprice and of giving the unconscious a free hand" (1977b).

"You must carefully avoid impatient jumping from one subject to another. Hold fast to the one image you have chosen and wait until it changes by itself. Note all these changes and eventually step into the picture yourself, and if it is a speaking figure at all then say what you have to say to that figure and listen to what he or she has to say. ....Thus you can not only analyse your unconscious but you also give your unconscious a chance to analyze yourself...." (1973, p. 460).

Gnosis (inner spiritual knowing) relies on imagination to encounter and converse with aeons (see below) and archons; Jesus provides instructions for this in various texts. "Now, therefore, Mary, there is no form in this world, nor any light, nor any shape, which is comparable to the four-and-twenty invisibles, so that I may liken it to them. But yet a little while and I will lead thee and thy brethren and fellow-disciples into all the regions of the Height and will lead you into the three spaces of the First Mystery, save only the regions of the space of the Ineffable, and ye shall see all their shapes in truth without similitude" (Mead, 1921b).

In the Recognitions of Pseudo-Clement, Simon Magus describes a "new sense" for perceiving God: imagination. Peter admits: "When I was at Capernaum, occupied in the taking of fishes, and sat upon a rock, holding in my hand a hook attached to a line, and fitted for deceiving the fishes, I was so absorbed that I did not feel a fish adhering to it while my mind eagerly ran through my beloved Jerusalem, to which I had frequently gone up, waking, for the sake of offerings and prayers. But I was accustomed also to admire this Caesarea, hearing of it from others, and to long to see it...and I thought of it what was suitable to be thought of a great city, its gates, walls, baths, streets, lanes, markets, and the like, in accordance with what I had seen in other cities...." But, he adds, seeing such images is how demonic possession begins (Schaff, 2009).

Aeon/Aion: a Gnostic and Mithraic god; a cosmic interval of time. Jung says little about the Gnostic version as such because he knows aeons are archetypes.

"Aion is the god of the union of opposites, the time when things come together" (1984, p. 430).

"The figure of Aion usually stood at the main altar of the Mithras cult—he is a man with a lion's head, enveloped by the Zodiacal snake, Zrvan akarana, meaning 'boundless time"' (2010a, p. 205).

"The Valentinian text gives the Autopator more positive qualities: 'Some called him the ageless Aeon, eternally young, male and female, who contains everything in himself and is [himself] contained by nothing"' (1979, P. 191).

"Aeon" is an eternal realm, being, or celestial emanation. All aeons have archetypal names: Logos, Life, Hope, Love, First Thought, Insight, Grace, Prudence, Nameless, Unbegotten, Conception, Spirit, etc. Tangible types and images come forth from the invisible aeons inhabiting the pleroma ("fullness").

The aeon known as the Demiurge consorts with snakes and bears and wears the head of a lion (compare the cover image of Jung's book Aion). Archangels are emanations of aeons: archetypal images also described as "psychic" and "spiritual."

In the First Book of Jeu Jesus tells his disciples that only gnosis can save the soul "from the archon of this aeon and his persecutions...You become whole through a freedom in which there is no blemish" (Schmidt & Macdermot, 1997, p. 46).

Alchemy: for Jung, an early psychological system.

"The alchemist's endeavours to unite the opposites culminate in the 'chymical marriage,' the supreme act of union in which the work reaches its consummation. After the hostility of the four elements has been overcome, there still remains the last and most formidable opposition, which the alchemist expressed very aptly as the relationship between male and female" (1977b, p. 89).

"In East and West alike, alchemy contains at its core the Gnostic doctrine of the Anthropos and by its very nature has the character of a peculiar doctrine of redemption" (1983, p. 205).

"The alchemical drama leads from below upwards, from the darkness of the earth to the winged, spiritual filius macrocosmi and to the lux moderna ; the Christian drama, on the other hand, represents the descent of the kingdom of Heaven to earth" (1977b, p. 103). (Compare with the emphasis on ascent and descent found in the Pistis Sophia).

An interesting anticipation of alchemy appears in Origen: "After this, Celsus [an early Greek thinker with Gnostic ties], desiring to exhibit his learning in his treatise against us, quotes also certain Persian mysteries, where he says: 'These things are obscurely hinted at in the accounts of the Persians, and especially in the mysteries of Mithras, which are celebrated amongst them. For in the latter there is a representation...of the following nature: There is a ladder with lofty gates, and on the top of it an eighth gate. The first gate consists of lead, the second of tin, the third of copper, the fourth of iron, the fifth of a mixture of metals, the sixth of silver, and the seventh of gold. The first gate they assign to Saturn, indicating by the 'lead' the slowness of this star; the second to Venus, comparing her to the splendour and softness of tin; the third to Jupiter, being firm and solid; the fourth to Mercury, for both Mercury and iron are fit to endure all things, and are money-making and laborious; the fifth to Mars, because, being composed of a mixture of metals, it is varied and unequal; the sixth, of silver, to the Moon; the seventh, of gold, to the Sun,—thus imitating the different colours of the two latter'"

(Robert, 1885a).

Amplification: using associations and historical parallels to establish the non-personal context for an image or symbol.

"It does not, of course, suffice simply to connect a dream about a snake with the mythological occurrence of snakes, for who is to guarantee that the functional meaning of the snake in the dream is the same as in the mythological setting? In order to draw a valid parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently parallel mythological symbol has a similar context and therefore the same functional meaning" (1981a, p. 50).

"Gnostic amplification, as we encounter it in Hippolytus, has a character in part hymn-like, in part dream-like, which one invariably finds where an aroused imagination is trying to clarify an as yet still unconscious content. These are, on the one hand, intellectual, philosophical—or rather, theosophical—speculations, and on the other, analogies, synonyms, and symbols whose psychological nature is immediately convincing" (1977a, p. 827).

Similar to the Gnostic proliferation of names, types, levels, connections, etc., as Jung acknowledges. Gnostic texts refer to sources from many mythico-religious systems and presuppose a wide knowledge of philosophy and history on the part of the reader. In the Pistis Sophia , for example, when Jesus asks which song of praise Sophia sang to redeem herself, Mary Magdalene replies, "My Lord, my indweller of light hath ears, and I hear with my light-power, and thy spirit which is with me, hath sobered me. Hearken then that I may speak concerning the repentance which Pistis Sophia hath uttered...Thy light-power hath prophesied thereof aforetime through the prophet David in the sixty-eighth Psalm..." and she quotes all of it (Mead, 1921c).

Jung would have seen other examples of Gnostic amplification in the work of Wilhelm Bousset, about whom Karen King observes, "...He did not intend genealogy to reduce the New Testament Son of Man merely to an ancient fertility rite; rather, genealogy enriched the motif's field of meaning by supplying it with a complex of connotations and references vastly beyond its usage in specific New Testament literary contexts. The narrow incomprehensibility of Son of Man was replaced by 'a great interconnected sphere of speculation of a related kind'" (2003, p. 92).

Anima/Animus: anima is the feminine archetype in a man, animus the masculine archetype in a woman. Jung wrote mostly about the anima.

"Four stages of eroticism were known in the late classical period: Hawwah (Eve), Helen (of Troy), the Virgin Mary, and Sophia. The series is repeated in Geothe's Faust: in the figures of Gretchen as the personification of a purely instinctual relationship (Eve); Helen as an anima figure; Mary as the personifications of the 'heavenly,' i.e., Christian or religious, relationship; and the 'eternal feminine' as an expression of the alchemical Sapientia" (1985a, p. 174).

"It is probably Logos and Eros, personal and impersonal, which are the most fundamental differences between man and woman" (1973, p. 48). In the Red Book Jung refers to Elijah (Philemon) and Salome as Logos and Eros.

"Subtler minds in the Middle Ages already knew that every man 'carries Eve, his wife, hidden in his body.' It is this feminine element in every man (based on the minority of female genes in his biological make-up) which I have called the anima" (1977a, p. 189). Jung quotes from Dominicus Gnosis.

"In the shape of the goddess the anima is manifestly projected, but in her proper (psychological) shape she is introjected ; she is, as Layard says, the 'anima within.' She is the natural sponsa....

" (1979, p. 229). However, this cannot happen without a suitable female to receive the projection.

"The inferior Eros in man I designate as anima and the inferior Logos in woman as animus. These concepts, Logos and Eros, correspond roughly with the Christian idea of the soul" (1984, p. 488).

"An animus form appearing under the disguise of a god, as the animus can easily do because of his divine qualities. It is owing to these divine qualities that women are so completely under the spell of the animus, utterly helpless victims of his power, and of course the more they identify with him the more they are done for. The same thing is true of the anima. They are gods in the antique sense of the word" (1997, p. 778).

(For Emma Jung, the evolving animus starts out an animus of power, then deed, then word, then spirit: a very Christian schema.)

In the Two Essays Jung talks about the “conquest” to “convert” the anima into a function of relationship between conscious and unconscious, making it possible for the ego to get free of entanglements with the collective (1972, p. 227).

Feminine, masculine, and hermaphroditic figures as outer and inner pairs are basic to Gnosticism. Bythos (Depth) carries feminine and masculine in himself. All four stages of the anima bear the names of key Gnostic characters: Eve, Helen, Mary, and Sophia, "essence of souls" (Hippolytus, 2011). It could be argued that the guiding figure of Soul/Salome in Jung’s Red Book (2009) is actually a fallen Sophia; Jung compared her and Philemon to the Gnostic characters Helena and Simon Magus (Ribi, 2013).

According to Epiphanes, "The Creator and father of all with his own justice appointed this, just as he gave equally the eye to all to enable them to see. He did not make a distinction between female and male, rational and irrational, nor between anything else at all; rather he shared out sight equally and universally" (http://gnosis.org/library/ephip.htm).

"Now the males from this emanation are the ’election,’ but the females are the ’calling’ and they call the male beings angelic, and the females themselves, the superior seed. So also, in the case of Adam, the male remained in him but all the female seed was taken from him and became Eve, from whom the females are derived, as the males are from him" (Clement & Casey, 1934). "Now it is held amongst them, that, for the purpose of honouring the celestial marriages, it is necessary to contemplate and celebrate the mystery always by cleaving to a companion, that, is to a woman; otherwise (they

account any man) degenerate, and a bastard to the truth, who spends his life in the world without loving a woman or uniting himself to her" (Tertullian, 2011).

"From the things above is discovered Power, and from those below Thought. In the same manner also that which was manifested from them although being one is yet found as two, the male-female having the female in itself. Thus Mind is in Thought—things inseparable from one another—which although being one are yet found as two...The male (Heaven, i.e., the Nous or Christ, or Spiritual Soul) looks down from above and takes thought for its co-partner (or Syzygy); while the Earth (i.e., the Epinoia or Jesus, or Human Soul) from below receives from the Heaven the intellectual (in the spiritual and philosophical sense, of course) fruits that come down to it and are cognate with the Earth (i.e., of the same nature essentially as Epinoia, who is essentially one with Nous)" (Mead, 2006, p. 21).

"But ’that which has its being in Him is Life’—the syzygy or consort of the Logos. The Æons came into being through Him, but Life was in him. And she who is in Him, is more akin to Him than they who came into being through Him. For she is united to Him and bears fruit through

Him" (Mead, 2008, p. 288).

Anthropos: the archetype of Man. "Christ is the Anthropos that seems to be a prefiguration of what the Holy Ghost is going to bring forth in the human being" (1976, p. 157).

Anthropos is a frequently appearing Gnostic term for the primal form from which Adam, Seth, Autogenes, and Jesus as earthly redeemers were copied. See Self.

Apocatastasis: the restoration of psychic wholeness. See Individuation.

"The old master saw the alchemical opus as a kind of apocatastasis, the restoring of an initial state in an 'eschatological' one ('the end looks to the beginning, and contrariwise'). This is exactly what happens in the individuation process, whether it take the form of a Christian transformation ('Except ye become as little children'), or satori experience in Zen ('show me your original face'), or a psychological process of development in which the original propensity to wholeness becomes a conscious happening" (1979, p. 169).

The grand cosmic restoration once all light has been regathered by Sophia (and, in some versions, Christ) into the pleroma (wholeness).

In the words of Heracleon, "And the wage of our Lord is the salvation and restoration (apokatastasis) of those who are harvested, brought about by his resting upon them" (Origen, 2014).

"Then he [Marcus the Gnostic] said, that the restoration of the entire ensued when all the (elements), coming down into the one letter, sounded one and the same pronunciation" (Hippolytus,

2011).

Archetype (1919): a universal psychic pattern; a mentally expressed instinct. "Primordial image": from a letter of Jacob Burckhardt to his student Alberi Brenner (1855) in which Faust and other "genuine myths" were called primoridial images.

"These collective patterns I have called archetypes, using an expression St. Augustine's. An archetype means a typos [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs. Mythological motifs appear in pure form in fairytales, myths, legends, and folklore" (1970a, p. 41). St. Augustine doesn't mention archetypes, but the Gnostics he attacked do.

"Take for instance the instinct of building a nest with birds. In the way they build the nest there is the beginning, the middle, and the end. It is built just to suffice for a certain number of young. So you see the end is already anticipated. That is the reason why, in the archetype itself, there is no time. It is a timeless condition where beginning, middle, and end are just the same, they are all given in one. This is only a hint of what the archetype can do, you know. But that's a complicated question" (1987, p. 289).

" The collective unconscious, being the repository of man's experience and at the same time the prior condition of this experience, is an image of the world which has taken aeons to form. In this image certain features, the archetypes or dominants, have crystallized out in the course of time. They are the ruling powers, the gods, images of the dominant laws and principles, and of typical, regularly occurring events in the soul's cycle of experience" (1972, p. 95).

"Every morning a divine hero is born from the sea and mounts the chariot of the sun. In the West a Great Mother awaits him, and he is devoured by her in the evening. In the belly of a

dragon he traverses the depths of the midnight sea. After frightful combat with the serpent of night he emerges again in the morning" (1970b, p. 153). All these images derive from Jung's initial readings in Gnosticism.

"It is not storms, not thunder and lightning, not rain and cloud that remain as images in the psyche, but the fantasies caused by the affects they arouse" (1970b, p. 154).

"All ages before us have believed in gods in some form or other. Only an unparalleled impoverishment of symbolism could enable us to rediscover the gods as psychic factors, that is, as archetypes of the unconscious" (1981a, p. 23). Which are also possessed by animals, Jung believed.

"While personal complexes never produce more than a personal bias, archetypes create myths, religions, and philosophies that influence and characterize whole nations and epochs of history" (1968, p. 68).

Archetype: Gnostic technical term for a primordial aeonic manifestation. Gnostic literature is packed with aeons, images, forms, seals, and types, the greatest and first of which is Bythos: "Depth."

"He opened His mouth, and sent forth similar to Himself a Logos....And the pronunciation of the name was of the following description. He was accustomed to utter the first word of the name itself, which was Arche, and the syllable of this was (composed) of four letters...And each of the elements had its own peculiar letters, and its own peculiar form, and its own peculiar pronunciation, as well as figures and images" (Hippolytus, 2011).

Origen: "After this the Jew remarks, manifestly in accordance with the Jewish belief: 'We certainly hope that there will be a bodily resurrection, and that we shall enjoy an eternal life; and the example and archetype of this will be He who is sent to us, and who will show that nothing is impossible with God'" (Roberts, 1885b). Many Gnostics believed Jesus to be a copy of a celestial (i.e., archetypal) Christ.

"...Each one of the spiritual beings has its own power and its own sphere of action... And the angels, who are intellectual fire and intellectual spirits, have purified natures, but the greatest advance from intellectual fire, completely purified, is intellectual light" (Clement, 1934).

From the First Book of Jeu : "These are the ranks which he has caused to be emanated. And there are twelve ranks in each treasury, these being their type: six heads on this side and six on that, turned toward each other" (Schmidt & Macdermot, 1997, p. 53).

Origin also mentions "Ialdabaoth, who art the rational ruler of a pure mind, and a perfect work to son and father, bearing the symbol of life in the character of a type" (Robert, 1885a). (Ialdabaoth, "the psychic creator of the world" as a benevolent deity, may have been referred to by Jung as Abraxas (Red Book)

, whose image was often found on stones bearing an image of Mithras .) "...He is the demiurge and maker of this universe and everything in it; and because he is essentially different from these two and is between them, he is rightly given the name, intermediate "—from Ptolemy's Letter to Flora, in Epiphanius, Against Heresies

(in Mead, 2008).

"For just as a seal, when brought into contact with wax, produces a figure, (and yet the seal) itself remains of itself what it was, so also the powers, by coming into communion (one with the other), form all the infinite kinds of animals" (Hippolytus, 2011).

"All genera and species and individuals, nay the heaven and earth itself, are images of 'seals'; they are produced according to certain pre-existent types. It was from the first concourse of

the three original principles or powers that the first great form was produced, the impression of the great seal, namely, heaven and earth" (Mead, 2008

).

Compensation : the self-regulation of the psyche to rebalance its wholeness.

"...In the unconscious is everything that has been rejected by consciousness, and the more Christian one's consciousness is, the more heathenishly does the unconscious behave, if in the rejected heathenism there are values which are important to life—if, that is to say, the baby has been thrown out with the bath water, as so often happens" (1975, p. 440-41).

"The tempo of the development of consciousness through science and technology was too rapid and left the unconscious, which could no longer keep up with it, far behind, thereby forcing it into a defensive position which expresses itself in a universal will to destruction" (1981a, p. 349).

Self-rebalancing: of the Pleroma after willful Sophia's creative and disturbing actions. Mead gives an example: when the Demiurge emanates from lower Sophia,"The various phases have been brought about by the light globes acting on the 'darker' ones. But now a new change takes place. There is an interaction of 'dark' globes; and the result is no longer a perfect sphere innate with motion, but an amorphous mass, in one sense out of the Plērōma, as being lower than it, or not of its nature. When this takes place, the whole system endeavours, as it were, to right itself, just as the organs and corpuscles of the human body do when anything goes wrong in it, for the Plērōma is the spiritual body of the Heavenly Man. ...From every one of the thirty æons, as it were, there shoots forth a ray, and all the rays somehow or other, form a new æon or globe of light, which rounds off the amorphous mass, or 'abortion,' burns it into shape, enters into it, and finally carries it back to the rest" (Mead, 2008).

Complexes: splinter psyches: "complexes behave like independent beings" (1970b, p. 121).

"According to our best knowledge about them, complexes are psychic contents which are outside the control of the conscious mind. They have been split off from consciousness and lead a separate existence in the unconscious, being at all times ready to hinder or to reinforce the conscious intentions" (1933, p. 81).

"I hold that our personal unconscious, as well as the collective unconscious, consists of an indefinite, because unknown, number of complexes or fragmentary personalities" (1970a, p. 81).

See Personification. The Gnostics recognized various kinds of conflict and anguish as influences of specific aeonic and archontic beings. Especially splitting: Sophia loses her light and divides into a higher and a lower; the lower splits off the Demiurge, who aligns with archons (shadows of aeons) to create a divided world; a heavenly Christ watches over the earthly Jesus. "The creation itself was formed through the mother by the Demiurge (as it were without his knowledge), after the image of things invisible" (Irenaeus & Schaff, 2012).

Finding and redeeming figures of light among the faces of confusing darkness and painful rupture is a core Gnostic competency.

Dream interpretation: not just personal but collective and archetypal too.

"All consciousness separates; but in dreams we put on the likeness of that more universal, truer, more eternal man dwelling in the darkness of primordial night. There he is still whole, and the whole is in him, indistinguishable from nature and bare of all egohood" (1970c, p. 144).

Dreams were important guidance for Gnostics, according to patristic sources. For example, Hippolytus (2011) lists the interpretation of dreams as a practice of the followers of Simon Magus. So does Irenaeus (2012), who refers to “Paredri” (familiars) and “Oniropompi” (dream-senders). He also notes that Sige, or Silence, partners with the Father to produce offspring like images in a dreaming.

Ego : "I" and seat of the will.

"Nothing could be more mistaken than to assume that a myth is something ’thought up.’ It comes into existence of its own accord, as can be observed in all authentic products of fantasy, and particularly in dreams. It is the hybris of consciousness to pretend that everything derives from its primacy, despite the fact that consciousness itself demonstrably comes from an older unconscious psyche" (1970c, p. 443).

"The motto ’Where there’s a will there’s a way’ is not just a Germanic prejudice; it is the superstition of modern man in general. In order to maintain his credo, he cultivates a remarkable lack of introspection. He is blind to the fact that, with all his rationality and efficiency, he is possessed by powers beyond his control. The gods and demons have not disappeared at all, they have merely got new names. They keep him on the run with restlessness, vague apprehensions, psychological complications, an invincible need for pills, alcohol, tobacco, dietary and other hygienic systems—and above, all, with an impressive array of neuroses" (2010b, p. 121).

The ordinary state of consciousness in need of deepening and transformation by gnosis.

In a discussion about the will in Pseudo-Clement’s Recognitions

, Simon Magus wonders about the limits to the will’s comprehension of anything at all. "For just as the Demiurge, moved by Wisdom without his knowledge, thinks that he is a free agent, so also do men" (Schaff, 2009).

In

Pistis Sophia

Jesus scolds some of the male disciplines for their (ego-bound) confusion and assures them all, "Yet a little while and I will tell you the mystery of the universe and the fulness of the universe... in fulness will I perfect you in all fulness and in all perfection and in all mysteries, which are the perfection of all perfections and the fulness of all fulnesses and the gnosis of all gnoses,—those which are in my Vesture [robe of light]. I will tell you all mysteries from the exteriors of the exteriors to the interiors of the interiors" (Mead, 1921d).

Experience and evidence ("empiricism") over faith. In MDR and other writings Jung repeatedly describes his incapacity for belief in what his experience cannot verify.

"...W hen I say as a psychologist that God is an archetype, I mean by that the ’type’ in the psyche. The word ’type’ is, as we know, derived from ’blow’ or ’imprint’; thus an archetype presupposes an imprinter. Psychology as the science of the soul has to confine itself to its subject and guard against overstepping its proper boundaries by metaphysical assertions or other profession of faith" (1980, p. 14).

"Too few people have experienced the divine image as the innermost possession of their own souls. Christ only meets them from without, never from within the soul; that is why dark paganism still reigns there, a paganism which, now in a form so blatant that is can no longer

be denied and now in all too threadbare disguise, is swamping the world of so-called Christian civilization" (1980, p. 12).

"I am now nearly seventy years old, but the charisma of belief has never arisen in me" (1977a, p. 646).

The Faustus depicted in St. Augustine's In Reply to Faustus the Manichaean offers arguments like Jung's on behalf of evidence over belief: "For my part, I have read the prophets with the most eager attention, and have found no such prophecies. And surely it shows a weak faith not to believe in Christ without proofs and testimonies" (Augustine & Schaff, 2011). (I have observed elsewhere (2009) that Jung's personal myth seems to have been Faust.)

"...When Celsus says in express words, 'If they would answer me, not as if I were asking for information, for I am acquainted with all their opinions, but because I take an equal interest in them all, it would be well. And if they will not, but will keep reiterating, as they generally do, 'Do not investigate,' etc., they must, he continues, explain to me at least of what nature these things are of which they speak, and whence they are derived,' etc." (Robert, 1885c). "If these (meaning the Christians) bring forward this person, and others, again, a

different individual (as the Christ), while the common and ready cry of all parties is, 'Believe, if thou wilt be saved, or else begone,' what shall those do who are in earnest about their salvation? Shall they cast the dice, in order to divine whither they may betake themselves, and whom they shall join?"

(Robert, 1885a).

Enantiodromia : the alternation and interchange of opposites.

" Modern man does not understand how much his 'rationalism' (which has destroyed his capacity to respond to numinous symbols and ideas) has put him at the mercy of the psychic 'underworld"' (1968, p. 84).

"Just as materialism led to empirical science and thus to a new understanding of the psyche, so the totalitarian psychosis with its frightful consequences and the intolerable disturbance of human relationships are forcing us to pay attention to the psyche and our abysmal unconsciousness of it" (1985a, p. 231).

"… Just as the intellect subjugated the psyche, so also it subjugated Nature and begat on her an age of scientific technology that left less and less room for the natural and irrational man. Thus the foundations were laid for an inner opposition which today threatens the world with chaos. To make the reversal complete, all the powers of the underworld now hide behind reason and intellect, and under the mask of rationalistic ideology a stubborn faith seeks to impose itself by fire and sword, vying with the darkest aspects of a church militant" (1975, p. 291-92).

Found in Heraclitus rather than the Gnostics (where it is implied, however) as mentioned and quoted in Hippolytus, who attacks the Gnostics for being Heraclitean: "'Contrariety is the progenitor of all,'" and day and night, good and bad, twisted and straight, are one: "'The way up and the way down are the same'" (2011).

"It came to pass then, when they [tyrannical archons] fought against the light, that they were weakened all together one with another, were dashed down in the æons and became as the inhabitants of the earth, dead and without breath of life" (Mead, 1921e).

In the Recognitions of Pseudo-Clement, Simon Magus advises, "Wherefore, do not invoke peace, but rather battle, which is the mother of peace" (Schaff, 2009).

"Now, in their system, Love forms the world incorruptible (and) eternal, as they suppose. For substance and the world are one. Discord, however, separates and puts asunder, and evinces numerous attempts by subdividing to form the world...And the fabricator of the generation of all things produced is, according to them, Discord; whereas Love, on the other hand, manages and provides for the universe in such a manner that it enjoys permanence" (Hippolytus, 2011).

Evil , reality of, relativity of. Jung's attacks on the privatio boni doctrine were directed largely at St. Augustine's position as laid out in his own attacks on Manichaeus: evil as the absence of good (Augustine & Schaff, 2011).

"I would like to ask: If God is so powerful and so good that he can make good out of evil, what does he make evil out of?" (1976, p 614).

"St. Thomas himself recalls the saying of Aristotle that 'the thing is the whiter, the less it is mixes with black,' without mentioning, however, that the reverse proposition: 'the thing is the blacker, the less it is mixed with white,' not only has the same validity as the first but is also its logical equivalent" (1979, p. 51).

"I am indeed convinced that evil is as positive a factor as good. Quite apart from everyday experience it would be extremely illogical to assume that one can state a quality without its opposite. If something is good, then there must needs be something that is evil or bad"(1977a, p. 708).

The Gnostics believed evil started long before humans arrived. Many of their gods ("archons") are evil. The Gnostic heroine Norea recognizes this, thus her assertive discrimination: when an angel comes down to see her, Norea does not bow or marvel but asks, "Who are you?"

Origen: " I do not understand how Celsus, while admitting the existence of Providence, at least so far as appears from the language of this book, can say that there never existed (at any time) either more or fewer evils, but, as it were, a fixed number; thus annihilating the beautiful doctrine regarding the indefinite s nature of evil, and asserting that evil, even in its own nature, is infinite " (Robert, 1885d).

On evil's relativity: "Celsus has made a statement regarding evils of the following nature, viz., that 'although a thing may seem to you to be evil, it is by no means certain that it is so; for you do not know what is of advantage to yourself, or to another, or to the whole world'" (Robert, 1885d).

Identification

/ Participation mystique: an unconscious psychic merger with a group or its leader; loss of individuality; mass unconsciousness.

"As a rule, when the collective unconscious becomes really constellated in larger social groups, the result is a public craze, a mental epidemic that may lead to revolution or war or something of sort. These movements are exceedingly contagious – almost overwhelmingly contagious because, when the collective unconscious is activated, you are no longer the same person. You are not only in the movement – you are it" (1970, p. 50).

Most people forget their divine origins, succumbing to common and materialistic worldly concerns ("the flesh of ignorance"). Also, many Gnostic texts describe immense transformations of consciousness undergone by circles of participants in a variety of rituals.

However, these circles were sharply distinguished from the psychikoi and hylikoi masses who knew nothing of gnosis and never would. "And Jesus, the compassionate, answered and said

unto Mary: "Mary, thou blessed one, whom I will perfect in all mysteries of those of the height, discourse in openness, thou, whose heart is raised to the kingdom of heaven more than all thy brethren" (Mead, 1921f).

Image : a representation at the very foundations of the psyche ("imago" introduced 1911).

"We live immediately only in the world of images" (1970b, p. 327-28).

"Here I use the word ’image’ simply in the sense of representation. A psychic entity can be a conscious content, that is, it can be represented, only if it has the quality of an image and is thus representable. I therefore call all conscious contents images, since they are reflections of processes in the brain" (1970b, p. 322).

"...In the case of our ’forms,’ we are not dealing with categories of reason but with categories of the imagination. As the products of imagination are always in essence visual, their forms must, from the outset, have the character of images and moreover of typical images" (1975, p. 518).

"Eternal truth needs a human language that alters with the spirit of the times. The primordial images undergo ceaseless transformation and yet remain ever the same, but only in a new form can they be understood anew" (1985a, p. 196).

"An archetype—so far as we can establish it empirically—is an image

. An image, as the very term denotes, is a picture of something. An archetypal image is like the portrait of an unknown man in a gallery. His name, his biography, his existence in general are unknown, but we assume nevertheless that the picture portrays a once living subject, a man who was real. We find numberless images of God, but we cannot produce the original. There is no doubt in my mind that there is an original behind our images, but it is inaccessible. We could not even be aware of the original since its translation into psychic terms is necessary in order to make it perceptible at all" (1977a, p. 706).

"You evidently did not know that epistemologically I take my stand on Kant, which means that an assertion doesn’t posit its object. So when I say ’God’ I am speaking exclusively of assertions that don’t posit their object. About God himself I have asserted nothing, because according to my premise nothing whatever can be asserted about God himself. All such assertions refer to the psychology of the God-image" (1973, p. 294).

Image is key to Gnostic cosmology, in which all beings, powers, and worlds emanate as copies (living images) of originals in the pleroma.

"...Valentinus writes: ’As far removed as is the [dead image] from the living face, so far is the [phenomenal] world removed from the living æon [the noumenal]. What then is the cause of the image? The majesty of the [living] face, [or person,] which exhibits the type [of the universe] to the painter, and in order that it [the universe] may be honoured by its name [—the name or real being of the majesty of the godhead]....The ’image’ is the work of Sophia or Wisdom, who is the ’painter’ who transfers the types from the noumenal spaces on to the canvas of the phenomenal world, and the ’true God’" or the ’God of truth’ is the creator of the noumenal world, which contains the types of all things" (Mead, 2008)

Origen from Contra Celsum , quoting the "heretic" Celsus: "’For who, unless he be utterly childish in his simplicity, can take these for gods, and not for offerings consecrated to the service of the gods, or images representing them? But if we are not to regard these as representing the Divine Being, seeing that God has a different form, as the Persians concur with them in saying, then let them take care that they do not contradict themselves; for they say that God made man His own image, and that He gave him a form like to Himself’" (Robert, 1885e).

Also: "'If these idols are nothing, what harm will there be in taking part in the feast? On the other hand, if they are demons, it is certain that they too are God's creatures, and that we must believe in them, sacrifice to them according to the laws, and pray to them that they may be propitious.'" ("Demon" here may be a deliberate distortion of daimon .)

"They style themselves Gnostics. They also possess images, some of them painted, and others formed from different kinds of material; while they maintain that a likeness of Christ was made by Pilate at that time when Jesus lived among them. They crown these images, and set them up along with the images of the philosophers of the world that is to say, with the images of Pythagoras, and Plato, and Aristotle, and the rest. They have also other modes of honouring these images, after the same manner of the Gentiles" (Irenaeus & Schaff, 2012).

Individuation : becoming a consciously whole individual.

"....Always the inner experience of individuation is what the mystics called "the experience of God." That is a psychological fact and it is why the process of individuation has always been appreciated as the most valuable and important thing in life" (1984, p. 289).

"For conflict is absolutely indispensable for individuation. You cannot individuate as long as you are identical with your aims and activities because they are always only one aspect, and if you identify with only one aspect of yourself you are merely an autonomous function, an autonomous aspect of yourself. But if you accept the conflict between two or several aspects of personality, you have a chance to individuate, because you then need a center between the conflicting tendencies; then individuation makes sense" (1988, p 562).

"Individuation is ultimately a religious process which requires a corresponding religious attitude = the ego-will submits to God's will. To avoid unnecessary misunderstandings, I say 'self' instead of God. It is also more correct empirically" (1976, p. 265).

"The difference between the 'natural' individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous. In the first case consciousness nowhere intervenes; the end remains as dark as the beginning. In the second case so much darkness comes to light that the personality is permeated with light, and consciousness necessarily gains in scope and insight" (1975, p. 468).

"There is no possibility of individuation on the top of Mount Everest where you are sure that nobody will ever bother you. Individuation always means relationship (1997, p. 1367).

"Individuation cuts one off from personal conformity and hence from collectivity. That is the guilt which the individual leaves behind him for the world, that is the guilt he must endeavour to redeem. He must offer a ransom in place of himself, that is, he must bring forth values which are an equivalent substitute for his absence in the collective personal sphere... Only to the extent that a man creates objective values can he and may he individuate" (1977a, p. 451).

"...O ne goal we can attain, and that is to develop and bring to maturity individual personalities. And inasmuch as we are convinced that the individual is the carrier of life, we have served life's purpose if one tree at least succeeds in bearing fruit, though a thousand others remain barren" (1985a, p. 110).

"...T

here is no point in promoting individual development beyond the needs of the patient. If he can find the meaning of his life and the cure for his disquiet and disunity within the framework of an existing credo—including a political credo—that should be enough for the doctor. After all, the doctor's main concern is the sick, not the cured" (1985a, pp. 16-17).

"If we cannot deny the archetypes or otherwise neutralize them, we are confronted, at every new stage in the differentiation of consciousness to which civilization attains, with the task of finding a new interpretation appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it. If this link-up does not take place, a kind of rootless consciousness comes into being no longer oriented to the past, a consciousness which succumbs helplessly to all manner of suggestions and, in practice, is susceptible to psychic epidemics" (1981a, p. 157).

Gnosis: realization of completion, perfection, and wholeness through inner contemplation of divine powers, beings, and planes of existence.

Pursuit of Gnosis through conscious encounters with imaginal beings stationed at various levels. "Man (teaches the Gnosis we are endeavouring to recover from Hippolytus) is subject to generation and suffering so long as he remains in potentiality; but, once that his 'imaging forth' is accomplished, he becomes like unto God, and, freed from the bonds of suffering and birth, he attains perfection" —from Mead,

2008

,

where he also writes, "This 'robe of power' is presumably the highest spiritual body, or principium individuitatis, which participates of the divine and human natures, that is to say, opens up the realms of the divine world to the man, and makes him a partaker of eternal being." ("Principium individuitatis" also shows up in Jung's Gnostic Seven Sermons, attributed to Basilides but spoken imaginally by Philemon. The Sermons contain in storied form the germ of the bulk of Jung's later theorizing.)

"...Knowledge of the unspeakable Greatness is itself perfect redemption. For since both defect and passion flowed from ignorance, the whole substance of what was thus formed is destroyed by knowledge; and therefore knowledge is the redemption of the inner man" (

Irenaeus & Schaff, 2012

). As Faustus tells St. Augustine in

Reply to Faustus

, "'For you think that it is the old or outer or earthy man that is said to have been made by God; while we apply this to the heavenly man, giving the superiority to the inner or new man'" (Augustine & Schaff, 2011).

From the Naassene Psalm: "I, bearing the seal, shall descend and wander all Aeons through, all mysteries reveal. I shall manifest the forms of the gods and teach them the secrets of the holy way which I call Gnosis" (Hippolytus, 2011).

"According to Simon, therefore, there exists that which is blessed and incorruptible in a latent condition in every one—(that is, potentially, not actually; and that this is He who stood, stands, and is to stand. He has stood above in unbegotten power. He stands below, when in the stream of waters He was begotten in a likeness. He is to stand above, beside the blessed indefinite power, if He be fashioned into an image" (Hippolytus, 2011).

The Gnostics seem not to have believed that gnosis was for everyone: "Animal men [

psychikoi

], again, are instructed in animal things; such men, namely, as are established by their works, and by a mere faith, while they have not perfect knowledge. We of the Church, they say, are these persons. Wherefore also they maintain that good works are necessary to us, for that

otherwise it is impossible we should be saved. But as to themselves, they hold that they shall be entirely and undoubtedly saved, not by means of conduct, but because they are spiritual by nature" (

Irenaeus & Schaff, 2012

).

Many texts describe gnosis with the symbol of a tree, which is also a key symbol for Jung.

The Gnostics thought that gnosis proceeded via differentiation: "Now since we existed in separation, Jesus was baptised that the undivided should be divided until he should unite us with them in the Pleroma that we ’the many’ having become ’one,’ might all be mingled in in the One which was divided for our sakes" (Clement & Casey, 1934).

Some Gnostics believed that gnosis could even influence the pleroma: "...The Father, being unknown, wished to be known to the Aeons, and through his own thought, as if he had known himself, he put forth the Only-Begotten, the spirit of Knowledge which is in Knowledge...Yet that which sees and is seen cannot be formless or incorporeal. But they see not with an eye of sense, but with the eye of mind, such as the Father provided" (Clement & Casey, 1934). The alternative was to fall unconscious under the sway of the archons and their "deep sleep."

Inflation : identification with an archetype.

"…T he constellation of archetypal images and fantasies is not in itself pathological. The pathological element only reveals itself in the way the individual reacts to them and how he interprets them. The characteristic feature of a pathological reaction is, above all, identification with the archetype. This produces a sort of inflation and possession by the emergent contents, so that they pour out in a torrent which no therapy can stop" (1981a, p. 351).

"You see, the great ego of the world was God and were nothing but thoughts of God, and now we find that God is a thought of man. Therefore, man in all his modesty becomes a cosmic factor of the very first order, because he is the maker even of gods" (1988, p. 348).

"It is a psychological rule that when an archetype has lost its metaphysical hypostasis, it becomes identified with the conscious mind of the individual, which it influences and refashions in its own form. And since an archetype always possesses a certain numinosity, the integration of the numen generally produces an inflation of the subject. It is therefore entirely in accord with psychological expectations that Goethe should dub his Faust a Superman. In recent times this type has extended beyond Nietzsche into the field of political psychology, and its incarnation in man has had all the consequences that might have been expected to follow from such a misappropriation of power" (1975, p. 315).

The arrogance and unconsciousness that overtook the light-filled Demiurge, who forgot about the pleroma, and his followers, who believed themselves children of the true God. The heresiologists also criticize Basilides and others for taking themselves for the Messiah or for the highest God.

According to Mead, Simon Magus referred to a daemon that could take possession of a person by pretending to be the soul (2006).

According to Origen, Celsus warns against identification with and inflation by the magic powers of nature: "’Care, however, must be taken lest any one, by familiarizing his mind with these matters, should become too much engrossed with them, and lest, through an excessive regard for the body, he should have his mind turned away from higher things, and allow them to pass into oblivion. For perhaps we ought not to despise the opinion of those wise men who say that

most of the earth-demons are taken up with carnal indulgence, blood, odours, sweet sounds, and other such sensual things; and therefore they are unable to do more than heal the body, or foretell the fortunes of men and cities, and do other such things as relate to this mortal life’" (Robert, 1885e).

Gnosis heals inflation: "Those, then, who know these things have been freed from the principalities who formed the world" (Irenaeus & Schaff, 2012).

Libido : canalization and regression of.

"I never allow myself to make statements about the divine entity, since such would be a transgression beyond the limit of science. It would therefore be unfair to criticize my opinions as if they were a philosophical system. My personal view in this matter is, that Man’s vital energy or libido is the divine pneuma alright and it was this conviction which it was my secret purpose to bring into the vicinity of my colleagues’ understanding. When you want to talk to scientists you cannot start with a religious creed" (Jung et al, 2007, p. 7).

An energy of divine light flows back and forth between Sophia, the Demiurge, and human beings. One can be filled with or emptied of it.

Hippolytus: "According to Simon, therefore, there exists that which is blessed and incorruptible in a latent condition in every one—that is, potentially, not actually; and that this is He who stood, stands, and is to stand.... He is to stand above, beside the blessed indefinite power, if He be fashioned into an image. The originating principle of the generation of things begotten is from fire, the beginning of the desire of the generation is from fire. Wherefore the desire after mutable generation is denominated ’to be inflamed’" (2011).

Mandalas : for Jung, Tibetan name for symbols or diagrams of wholeness. He drew his first ones at the end of WW I just before unpacking them in the Seven Sermons. He might have first seen them while on military service at the end of WW I (Ribi, 2013).

"The enclosure, as we have seen, has also the meaning of what is called in Greek a temenos, the precincts of a temple or any isolated sacred place. The circle in this case protects or isolates an inner content or process that should not get mixed up with things outside. Thus the mandala repeats in symbolic form archaic procedures which were once concrete realities" (1975, p. 95).

"...M andala means ‘circle.’ There are innumerable variants of the motif shown here, but they are all based on the squaring of a circle. Their basic motif is the premonition of a centre of personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy....This centre is not felt or thought of as the ego but, if one may so express it, as the self. Although the centre is represented by an innermost point, it is surrounded by a periphery containing everything that belongs to the self—the paired opposites that make up the total personality" (1981a, p. 357).

"If a mandala may be described as a symbol of the self seen in cross section, then the tree would represent a profile view of it: the self depicted as a process of growth" (1983, p. 253).

"The symbols of the self are as a rule symbols of totality, but this is only occasionally true of God-images. In the former the circle and the quaternity predominate, in the latter the circle and the trinity—and this, moreover, only in the case of abstract representations, which are not the only ones to occur" (1977b, p. 207).

In the Bruce Codex are elaborate Gnostic circles and diagrams Jung would have thought of as psychic in nature (see below this table for some examples). For the Gnostics they depicted the various gates and interior structures of Treasuries of Light in the pleroma.

Origen, who complains of elaborate Gnostic diagrams with "circles upon circles": "Celsus next relates other fables, to the effect that 'certain persons return to the shapes of the archontics, so that some are called lions, others bulls, others dragons, or eagles, or bears, or dogs.' We found also in the diagram which we possessed, and which Celsus called the 'square pattern,' the statements made by these unhappy beings concerning the gates of Paradise. The flaming sword was depicted as the diameter of a flaming circle, and as if mounting guard over the tree of knowledge and of life" (Robert, 1885a).

From Chapter XXXVIII comes a description of a Gnostic mandala: "Now, in the diagram referred to, we found the greater and the lesser circle, upon the diameter of which was inscribed 'Father and Son;' and between the greater circle (in which the lesser was contained) and another composed of two circles,—the outer one of which was yellow, and the inner blue,—a barrier inscribed in the shape of a hatchet. And above it, a short circle, close to the greater of the two former, having the inscription 'Love;' and lower down, one touching the same circle, with the word 'Life.' And on the second circle, which was intertwined with and included two other circles, another figure, like a rhomboid, (entitled) 'The foresight of wisdom.' And within their point of common section was 'The nature of wisdom.' And above their point of common section was a circle, on which was inscribed 'Knowledge;' and lower down another, on which was the inscription, 'Understanding.'"

Mead refers to "the Proasteioi up to the Æther; that is to say, the hierarchies of powers as far as the æther, which were probably represented diagramatically by a series of concentric circles, a "proasteion" being the space round a city's walls" (2008).

Myths : storied frameworks for archetypes; the structural foundations and organizing narratives of the psyche.

"Our consciousness only imagines that it has lost its gods; in reality they are still there and it only needs a certain general condition in order to bring them back in full force. This condition is a situation in which a new orientation and adaptation are needed" (1976, p. 594).

"God always speaks mythologically. If he didn't, he would reveal reason and science" (1976, p. 9).

"It was not the man Jesus who created the myth of the God-man; it had existed many centuries before. He himself was seized by this symbolic idea, which, as St. Mark tells us, lifted him out of the carpenter's shop and the mental narrowness of his surroundings" (1977a, p. 247).

"...L ike a snake changing its skin, the old myth needs to be clothed anew in every renewed age if it is not to lose its therapeutic effect" (1979, p. 181).

Dreaming myth onward: what the Gnostics did with Genesis and other biblical stories, updating them, adapting them (as Irenaeus puts it), and subjectivizing their relevance.

"Those instructed in the Mysteries were practised in the science of mythology, and thus the learned Gnostics at once perceived the mythological nature of the Exodus and its adaptability to a mystical interpretation...The difference between Gnostic exegesis and that of the subsequent Orthodox, is that the former tried to discover soul-processes in the myths and parables of scripture, whereas the Orthodox regarded a theological and dogmatic interpretation as alone legitimate" (Mead, 2008).

Also from Mead: "For whether we interpret their allegories from the macrocosmic or microcosmic standpoint, it is ever the evolution of the mind that the initiates of old have sought to teach us. The emanation and evolution of the world-mind in cosmogenesis, and

of the human mind in anthropogenesis, is ever the main interest of the secret science" (2008).

Nekyia : a descent into the unconscious.

"The descent into the unconscious is always dangerous. It can be visualized as being devoured by the whale-dragon, as going down into a dark cave or into the castle of the evil magician. We go there to get something. As a rule, it is a valuable treasure or a marvelous precious stone. Or it is a virgin who must be saved. In each case, this is about bringing up an archetypal value. At first, this is done in a certain degree of unconsciousness. We do not know exactly what we caught fishing in the depths. Subsequently, however, we again come up into the world of light, and there the brought-up content mixes with the conscious contents. It is compared with them, or it can be realized—undoubtedly an acme, a climax. Or there follows a frightening insight into a certain situation, or also a positive insight. And then there follows the lysis, leading us back to the point from which we started" (2010a, p. 162).

Not only the descent of Odysseus as related by Homer, but that of Sophia, Nous, and Jesus into matter, flesh, and darkness in service to ultimate restoration and renewal (see Apocatastasis above). For the Gnostics the entire manifest Creation is a kind of universal descent.

The Untitled Text in the Bruce Codex states, "And he brought them forth from the darkness of the matter which was mother to them, and he said to them that light existed because they did not yet know light, whether it existed or not" (Schmidt & Macdermot, 1997, p. 277).

It goes on: "...And the mother of all things, who is hidden in every place, who is the thought of every aeon. And she is the concept of every god and every lord. And she is the gnosis of every invisible one. And thy image is the mother of every incomprehensible one. And it is the power of every infinite one."

Numbers , psychic qualities of. Jung thought numbers possess archetypal qualities, a line of thought pursued by Marie-Louse von Franz.

"The fact is that the numbers pre-existing in nature are presumably the most fundamental archetypes, being the very matrix of all others" (1976, p. 327).

"...The unconscious somehow avails itself of the properties of whole numbers. In order to see my way more clearly, I tried to compile a list of the properties of whole numbers, beginning with the known, unquestionable mathematical properties" (1976, p. 328).

Elaborate Pythagorean-style calculations appear in Gnostic texts. "But the first monad became a principle, according to substance, of the numbers, which (principle) is a male monad, pro-creating paternally all the rest of the numbers. Secondly, the duad is a female number, which by the arithmeticians is also itself denominated even. Thirdly, the triad is a male number; this also it has been the usual custom of arithmeticians to style odd. In addition to all these, the tetrad is a female number; and this same, because it is feminine, is likewise denominated even" (Hippolytus, 2011). The First Book of Jeu gives number code combinations for use when encountering archons to bypass.

Numinosity

:

from Latin

numinosum

, referring to a dynamic agency or effect

independent of the conscious will. Jung got the term from Rudolf Otto.

"…W

hat counts in religious experience is not how explicitly an archetype can be formulated but how much I am gripped by it. The least important thing is what I think about it" (1977b, p. 524).

"The 'living idea' is always perfect and always numinous. Human formulation adds nothing and takes away nothing, for the archetype is autonomous and the only question is whether a man is gripped by it or not. If he can formulate it more or less, then he can more easily integrate it with consciousness, talk about it more reasonably and explain its meaning a bit more rationally. But he does not possess it more or in a more perfect way than the man who cannot formulate his 'possession"' (1977b, p. 524).

Many Gnostic texts describe states of joy and awe uttered by those who are spiritually

transformed by the gnosis. "And when Jesus had finished sealing them with this seal, in that moment the archons took away all their evil from the disciples. And they rejoiced with very great joy.…and became immortal, and they followed Jesus to all the places to which they were to go" (Schmidt & Macdermot, 1977,

p. 116

).

"And the disciples had not seen Jesus because of the great light in which he was, or which was about him; for their eyes were darkened because of the great light in which he was. But they saw only the light, which shot forth many light-rays. And the light-rays were not like one another, but the light was of divers kind, and it was of divers type, from below upwards, one [ray] more excellent than the other, . . ., in one great immeasurable glory of light; it stretched from under the earth right up to heaven.—And when the disciples saw that light, they fell into great fear and great agitation" (Maed, 1921g).

Objectivation : stepping back from an identification.

"...This unconscious factor can be invoked, provided you give it the right name. We ought therefore to have symbols in order to control the unconscious factors. Otherwise they are absolutely beyond our control and we are their victims, and whether their influence is beneficial or disastrous remains in their hands" (1984, p. 581).

Naming and disidentifying with archons as one passes them on the way heavenward. "When you come to this place, seals yourselves with this seal: [missing]. This is its name: [missing] while the cipher 70331 is in your hand. Furthermore say this name [missing] three times, and the watchers and the veils are drawn back, until you go to the place of their Father and he gives you his seal and his name and you cross over the gate into his treasury" Schmidt & Macdermot, 1997, p. 83).

Opposites : the ultimate source of energy for the psyche. Oppositions to be reconciled or bridged (see Transcendent Function below) pervade Jung's thought.

"Intending to transform Yahweh into a moral God of goodness, Christ had torn apart the united (in God) but unharmonious and unreflected opposites (Satan falls out of heaven, Luke 10:18), thus the suspension between the opposites in the crucifixion. ...This moral differentiation is a

necessary step on the path of individuation. Without through knowledge of ’good and evil,’ of the ego and the shadow, there is no recognition of the Self, but at most an involuntary and therefore dangerous identification with it" (1976, p 195).

"The only statements that have psychological validity concerning the God-image are either paradoxes or antinomies" (1980, p. 11).

"All opposites are of God, therefore man must bend to this burden; and in so doing he finds that God in his ’oppositeness’ has taken possession of him, incarnated himself in him. He becomes a vessel filled with divine conflict" (1975, p. 416).

Pervasive throughout Gnostic myth as higher and lower, inner and outer, left and right, feminine and masculine, spiritual and material, etc. Charles William King writes that Gnosticism attempted to found a science of faith founded on antitheses. "Faustus has displayed his ingenuity, in the remarks to which I am now replying, by making for himself a long list of opposites—health and sickness, riches and poverty, white and black, cold and hot, sweet and bitter" (St. Augustine & Schaff, 2011).

From St. Augustine’s "Concerning Two Souls": "

They say that there are two kinds of souls, the one good, which is in such a way from God, that it is said not to have been made by Him out of any material or out of nothing, but to have proceeded as a certain part from the very substance itself of God; the other evil, which they believe and strive to get others to believe pertains to God in no way whatever; and so they maintain that the one is the perfection of good, but the other the perfection of evil, and that these two classes were at one time distinct but are now commingled" (

Augustine & Schaff, 2014

).

"Fate is a union of many opposing forces and they are invisible and unseen, guiding the course of the stars and governing through them" (Clement & Casey, 1934).

Persona (1916): the "mask" we wear in public to conceal our private self.

"One could say, with a little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is" (1981a, p. 123).

"You feel like hell inside, and you put on a friendly mien and are very nice outside, and you think it is a great accomplishment to be able to conceal yourself. Sure enough, I am very grateful to anybody who conceals himself like that; you are less bother when you don’t show your entrails all over the place... But that does not mean that there is nothing behind, that there is nothing but

the persona. You must understand the persona as a mediator" (1997, p. 125).

"...People who are identified with their persona are forced to do amazing things behind the screen as a compensation, to pay tribute to the lower gods" (1984, p. 75).

"...The more you indulge in the conviction that you appear as you really are, that your appearance expresses your own being, the more you are identical with the persona, in other words, then the more you are identical on the other side with the animus. Just as much as you are possessed by the persona, are you, unconsciously, an animus-possessed being(1997, p. 125).

"Sure, if society consisted of valuable individuals only, adaptation would be worthwhile; but in reality it is composed mainly of nincompoops and moral weaklings, and its level is far below that of its better representatives, in addition to which the mass as such stifles all individual

values. When a hundred intelligent heads are united in a group the result is one big fathead" (1976, p. 220).

"...There are other bodies, vestures, or vehicles of consciousness, besides the gross physical 'coat of skin,' for the use of the spiritual man, each being an 'appearance' in comparison to the higher vehicle, which is in its turn an 'appearance' to that which is more subtle and less material or substantial than itself" (Mead, 2006).

St. Augustine describes the Gnostic idea of a spiritual man who puts on an earthly body and disguises his true nature (Augustine & Schaff, 2011). After descending, Jesus takes on the form and aspect of an ordinary man in order to fool the archons and the humans under their sway. Basilideans believed Jesus to be a material form ("garment") assumed by the true heavenly Christ, who abandoned it just before the crucifixion. "Remember thy Glorious Robe," cautions the Gnostic Hymn of the Pearl, "Thy Splendid Mantle Remember / To put on and wear as adornment... Their filthy and unclean garments / I stripped off and left in their country" (http://gnosis.org/library/hymnpearl.htm).

In Pseudo-Clement's Recognitions , Simon Magus boasts, "I can render statues animated, so that those who see suppose that they are men....I can change my countenance, so that I cannot be recognised; but I can show people that I have two faces" (Ch. IX). He tells his followers, "Therefore I have pretended to be a man, that I might more clearly ascertain if you cherish entire affection towards me" (Schaff, 2009).

Evidently Gnostic practitioners placed a high value on persona: "And as the son was unknown to all, so must they also be known by no one; but while they know all, and pass through all, they themselves remain invisible and unknown to all; for, "Do thou," they say, "know all, but let nobody know thee" (

Irenaeus & Schaff, 2012). "And all their bonds with which they were bound, were unloosed and every one left his order, and they all fell down before me, adored and said: 'How hath the lord of the universe passed through us without our knowing?'" (Mead, 1885h).

Personification : the tendency of psychic material to appear in dreams and fantasies as interactive characters.

"Gods are personifications of unconscious contents, for they reveal themselves to us through the unconscious activity of the psyche" (1975, p. 163).

"When one studies the archetypal personalities and their behavior with the help of the dreams, fantasies, and delusions of patients, one is profoundly impressed by their manifold and unmistakable connections with mythological ideas completely unknown to the layman. They form a species of singular beings whom one would like to endow with ego-consciousness; indeed, they almost seem capable of it. And yet this idea is not borne out by the facts. There is nothing in their behavior to suggest that they have an ego-consciousness as we know it. They show, on the contrary, all the marks of fragmentary personalities. They are masklike, wraithlike, without problems, lacking self-reflection, with no conflicts, no doubts, no sufferings; like gods, perhaps, who have no philosophy..." (1981a, p. 286).

Nearly all basic Gnostic processes and forces are personified as characters (sometimes called "hypostases," "copies," or "images") who have long lists of esoteric names.

To name a few of the most common personifications: Bythos, Logos, Nous, Sige, Barbelo, Forethought, Eleleth, Aleitheia, Sophia, Autogenes, Seth / Setheus, Christ, Eve, Adam, the Serpent (also known as the Instructor), Norea, Zoe, Ialdabaoth, Sabaoth, and the various ranks of aeons

and archons, including Abraxas. Some Greek gods show up as well: Ouranos, Gaia, Kronos, Chaos, Dionysus, Metis... Simon Magus shows up as a personification in Jung's Red Book .

In Charles William King Jung found a remark by Epiphanius about the Gnostic preference for "their personified Principalities; in a word, at their fondness for images" (2008, p. 232).

Psyche as situated between matter and spirit.

"The self includes the somatic as well as the spiritual unconscious, being neither the one nor the other, but in between, in the psyche" (1988, p. 449).

"The realization might by this time be dawning that when we talk of God or gods we are speaking of debatable images from the psychoid realm. The existence of a transcendental reality is indeed evident in itself, but it is uncommonly difficult for our consciousness to construct intellectual models which would give a graphic description of the reality we have perceived" (1977b, p. 551).

A Valentinian Gnostic idea. St. Augustine also touches on it: "But while the body occupies a small material space, the mind revolves images of vast extent, of heaven and earth, with no want of room, though they come and go in crowds; so that clearly, the mind is not diffused through space: for instead of being contained in images of the largest spaces, it rather contains them; not, however, in any material receptacle, but by a mysterious faculty or power, by which it can increase or diminish them, can contract them within narrow limits, or expand them indefinitely, can arrange or disarrange them at pleasure, can multiply them or reduce them to a few or to one" (Augustine & Schaff, 2014).

Psyche, reality of: "The recognition that the psyche is a self-moving thing, something genuine and not yourself, is exceedingly difficult to see and to admit. For it means that the consciousness which you call yourself is at an end. In your consciousness everything is as you have put it, but then you discover that you are not master in your own house, you are not living alone in your own room, and there are spooks about that play havoc with your realities, and that is the end of your monarchy" (1999, p. 54).

Implied in all Gnostic texts, each of which treats its treasuries, gods, realms, spirits, daemons, rulers, and shining structures as more real than "earthly" reality and immediately accessible to consciousness via gnosis. See the quote above under Active Imagination in which Jesus offers to show the disciples the celestial realms.

Projection : experiencing aspects of oneself as outside.

"...A projection is a very tangible thing, a sort of semisubstantial thing which forms a load as if it had real weight. It is exactly as the primitives understand it, a subtle body" (1988, p. 1495).

"You recognize the existence of impersonal projections by the peculiar impersonal nature of their contents; as for instance the savior complex or an archaic God-image" (1970a, p. 174).

Gnostic term for the emanation of aeons and other beings from above: the Father projecting Nous and Aleithia (Mind and Truth), who project the other aeons of the pleroma, starting with Nous projecting Logos and Zoe, who projects Anthropos, etc. (Hippolytus, 2011).

In the Books of Jeu Christ projects and emanates not only earthly Jesus, but the Treasuries of Light in the pleroma (Schmidt & Macdermot, 1997).

Puer aeternus : archetype of the Divine Child.

"The dogmatization of the Assumptio Mariae points to the hieros gamos in the pleroma, and this in turn implies, as we have said, the future birth of the divine child, who, in accordance with the divine trend towards incarnation, will choose as his birthplace the empirical man. The metaphysical process is known to the psychology of the unconscious as the individuation process" (1975, p. 467).

The Divine Child is a key character in Gnostic creation stories, especially the Sethian. Basilides mentions a Threefold Sonship. Christ describes Mary as the motherly bearer of the boy Jesus.

Simon Magus claims to have formed a child out of the air and made it vanish: a forerunner of the homunculus of Faust and Paracelsus.

Quaternity : a primary fourfold structure of consciousness.

"As a Swiss, my situation is such that by nature my heart is divided into four, and because of the smallness of our country I can count on coming into contact at least with the four surrounding nations or cultural complexes. Corresponding to the four components of the Swiss population: German, French, Italian, Romansch" (1976, p. 430).

"The recognition of the anima gives rise, in a man, to a triad, one theirs of which is transcendent: the masculine subject, the opposing feminine subject, and the transcendent anima. With a woman the situation is reversed. The missing fourth element that would make the triad a quaternity is, in a man, the archetype of the Wise Old Man, which I have not discussed here, and in a woman the Chthonic Mother. These four constitute a half immanent and half transcendent quaternity, an archetype which I have called the marriage quaternio." (1981b, p. 22).

The quaternity is basic to Gnostic thought: four Luminaries, the name Barbelo ("God is Four"), the sun forming on the fourth day, the Tetragrammaton, a fourth level of Paradise in which humans were created, four senses, four rivers flowing from Eden, the First Tetrad forming the Ogdoad and projecting the four elements, etc. Irenaus remarks that the Gnostics sought to squeeze a lot of their thought into fours (Irenaeus & Schaff, 2012).

" By the conjunction of Logos and Zoe were brought forth Anthropos and Ecclesia; and thus was formed the first-begotten Ogdoad, the root and substance of all things, called among them by four names, viz., Bythus, and Nous, and Logos, and Anthropos. For each of these is masculo-feminine... And if there are any other things in the Scriptures which can possibly be dragged into the number four, they declare that these had their being with a view to the Tetrad" (Irenaeus & Schaff, 2012).

The same Moses Miriam etc. Quaternio as Jung’s in Aion also appears in Hippolytus.

Self / God-image : archetype of wholeness appearing as various divine figures depending on time and place.

"’The self’ is a concept of totality which contains all the archetypes and individual consciousness at the same time" (1988, p. 153).

"Strictly speaking, the God-image does not coincide with with the unconscious as such, but with a special content of it, namely the archetype of the self. It is this archetype from which we can no longer distinguish the God-image empirically" (1975, p. 469).

"The ’

other being’ is the other person in ourselves—that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul" (1981a, p. 131).

"…T he idea of the arcane substance is itself an archetype, expressed most simply in the idea of the soul-spark (scintilla, Spinther) and the Monad" (1980, p. 386).

"Like a magnet, the new centre attracts to itself that which is proper to it, the “signs of the Father,” i.e., everything that pertains to the original and unalterable character of the individual ground-plan. All this is older than the ego and acts towards it as the “blessed, nonexistent God” of the Basilidians…" (1979, p. 190).

"Coming now to the Gnostic symbols of the self, we find that the Nassenes of Hippolytus lay most emphasis on the human images: of the geometrical and arithmetical symbols the most important are the quaternity, the ogdoad, the trinity, and unity. Here we shall give our attention mainly to the totality symbol of the quaternity,…" (1979, p. 226).

"Finally the self, on account of its empirical peculiarities, proves to be the eidos behind the supreme ideas of unity and totality that are inherent in all monotheistic and monistic systems" (1979, p. 34)

"Here, just for once, and as an exception, I shall indulge in transcendental speculation and even in ’poetry’: God has indeed made an inconceivably sublime and mysteriously contradictory image of himself, without the help of man, and implanted it in man’s unconscious as an archetype....not in order that theologians of all times and places should be at one another’s throats, but in order that the unpresumptuous man might glimpse an image, in the stillness of his soul, that is akin to him and is wrought of his own psychic substance. This image contains everything he will ever imagine concerning his gods or concerning the ground of his psyche" (1977a, p. 667).

"Christ is the Anthropos that seems to be a prefiguration of what the Holy Ghost is going to bring forth in the human being" (1976, p. 157).

"Since Christ never meant more to me than what I could understand of him, and since this understanding coincides with my empirical knowledge of the self, I have to admit that I mean the self in dealing with the idea of Christ. As a matter of fact I have no other access to Christ but the self, and since I do not know anything beyond the self I cling to this archetype" (1977a, p. 737).

The Autopator, Autogenes, hermaphroditic Adamas, "image of the Perfect Man" (Hippolytus , 2011), and other such primal, celestial figures were copied to make redeemers. Valentinian sources mention our angels being baptized before us. Mead uses the word "Self" in the Fragments: "It is the old teaching of macrocosm and microcosm, and the Self hidden in the heart of all"; "The Self within the heart, the seed of the divine, the pneumatic light-spark, the dweller in light, the inner man, was the eternal pilgrim incarnated in matter; those who had this alive and conscious within them were the spiritual or pneumatic"; "As in the consummation of the universe the World-soul was reunited with the World-mind, so in the perfectioning of the individual the soul was made one with the Self within" (2008).

According to Hippolytus, Marcion links the monad or letter Iota with the primal man and all the beings and groups produced from him (2011). Zosimos the Gnostic alchemist wrote of how the divine Adam or cosmic Anthropos sank into everyone (Umail & Von Franz, p. 63). "You learned men, forsooth, dress up for our benefit some wonderful First Man, who came down from the race of light to war with the race of darkness..." (Augustine & Schaff, 2011)."The Glory looked like my own self. / I saw it in all of me, / And saw me in all of it / That we were twain in distinction, / And yet again one in one likeness" (Hymn of the Pearl). From the 13th Ode to Solomon: "Behold, the Lord is our mirror. Open your eyes and see them in Him. / And learn the manner of your face, then declare praises to His Spirit" (Charlesworth, 2009).

About Celsus Origen complains, "It makes no difference whether the God who is over all things be called by the name of Zeus, which is current among the Greeks, or by that, e.g., which is in use among the Indians or Egyptians" (Robert, 1885c).

"The followers of Valentinus defined the Angel as a Logos having a message from Him who is. And, using the same terminology, they call the Aeons Logoi" (Clement & Charles, 1934) .

Jung eventually wrote about Mercurius as a Self figure; likewise Hippolytus reports among the Naassene (snake-worshiping) Gnostics "images of naked men, having both hands stretched aloft towards heaven, and their pudenda erecta, as with the statue of Mercury on Mount Cyllene. And the aforesaid images are figures of the primal man, and of that spiritual one that is born again, in every respect of the same substance with that man...This, he says, is the many-named, thousand-eyed Incomprehensible One, of whom every nature—each, however, differently—is desirous. This, he says, is the word of God, which, he says, is a word of revelation of the Great Power. Wherefore it will be sealed, and hid, and concealed, lying in the habitation where lies the basis of the root of the universe... That which is he says, nothing, and which consists of nothing, inasmuch as it is indivisible—(I mean) a point—will become through its own reflective power a certain incomprehensible magnitude. This, he says, is the kingdom of heaven, the grain of mustard seed, the point which is indivisible in the body; and, he says, no one knows this (point) save the spiritual only (2011).

The Nasseenes seem also to have kept the image of the serpent in their temple. "The Son is the Serpent."

Shadow , as the inferior and, usually, repressed side of ego or Self.

"How can I be substantial if I fail to cast a shadow? I must have a dark side also if I am to be whole; and inasmuch as I become conscious of my shadow I also remember that I am a human being like any other" (1933, p. 35).

"In the Christian concept, on the other hand, the archetype is hopelessly split into two irreconcilable halves, leading ultimately to a metaphysical dualism—the final separation of the kingdom of heaven from the fiery world of the damned" (1979, p. 42).

"In the case of the individual, the problem constellated by the shadow is answered on the plane of the anima, that is, through relatedness" (1981a, p. 271).

"To confront a person with his shadow is to show him his own light. Once one has experienced a few times what it is like to stand judgingly between the opposites, one begins to understand what is meant by the self. Anyone who perceives his shadow and his light simultaneously sees himself from two sides and thus gets in the middle" (1970c, p. 872).

"If we see the traditional figure of Christ as a parallel to the psychic manifestation of the self, then the Antichrist would correspond to the shadow of the self, namely the dark half of human totality, which ought not to be judged too optimistically...In the empirical self, light and shadow form a paradoxical unity. In the Christian concept, on the other hand, the archetype is hopelessly split into two irreconcilable halves, leading ultimately to a metaphysical dualism: the final separation of the kingdom of heaven from the fiery world of the damned" (1979, p. 42).

Shadow: a Gnostic term for the darkness cast by Sophia and Christ: "Christ also was not produced from the Æons within the Pleroma, but was brought forth by the mother who had been excluded from it, in virtue of her remembrance of better things, but not without a kind of shadow. He, indeed, as being masculine, having severed the shadow from himself, returned to the Pleroma; but his mother being left with the shadow, and deprived of her spiritual substance,

brought forth another son, namely, the Demiurge, whom he also styles the supreme ruler of all those things which are subject to him" (Irenaeus & Schaff, 2012).

"Moreover through the persuasion of the twelfth Aeon the whole was instructed, as they say, and shared in his Passion....But the Aeon which wished to grasp that which is beyond knowledge fell into ignorance and formlessness. Whence it effected an abstraction of knowledge which is a shadow of the Name, that is the Son, the form of the Aeons. Thus the distribution of the Name among the Aeons is the loss of the Name" (Clement & Casey, 1934).

The dialogue between St. Augustine and Faustus in the Reply to Faustus resembles that of the devil and the anchorite in Jung's Red Book . Faustus: "It is true, we believe in two principles; but one we call God, and the other Hyle [matter], or, to use common popular language, the devil" (2011). "As to the Duodecad [a twelve-aeon part of the Pleroma], it is indicated by the zodiacal circle, as it is called; for they affirm that the twelve signs do most manifestly shadow forth the Duodecad, the daughter of Anthropos and Ecclesia" (Irenaeus & Schaff, 2012). Some texts describe a protective Veil or Limit or Boundary named Staurus or Horos that hangs between the Pleroma and the Kenoma or Hysterema (everything else outside).

In the Pistis Sophia : "Whoso then dwelleth under the help of the Most High, will abide under the shadow of the God of heaven" (Mead, 1921i).

Symbol vs. sign.

"The archetype is absolutely indestructible because it is the instinctive store in energy in man. By the contact with an archetype, one is reinforced, one gets the feeling of tremendous energy. People pray to symbolical figures because they are the expressions of archetypes and therefore stores of energy. So in every cult that ever existed on earth, there is a psychological system of myths through which the contact with archetypes is produced" (1997, p. 65).

"It is funny that the Christians are still so pagan that they understand spiritual existence only as a body and as a physical event" (1977a, p. 706). This was a frequent Gnostic criticism.

"....The symbol belongs to a different sphere from the sphere of instinct. The latter sphere is the mother, the former the son (or God). For my private use I call the sphere of paradoxical existence, i.e., the instinctive unconscious, the Pleroma, a term borrowed from Gnosticism. The reflection and formation of the Pleroma in the individual consciousness produce an image of it (of like nature in a certain sense), and that is the symbol" (1973, p. 61).

Symbolism is the standard mythic currency of Gnosticism. It deployed signs too, but with a distinction between them (as pointing to the known and to amusingly reified beliefs like a physical Resurrection) and true symbols that were fully animated "images" and "copies" of mysterious divine beings.

"Of this I speak to you in a paradigm, a correspondence, and a similitude, but not in the reality of its configuration; I have not revealed the [whole] word in truth" (Mead, 2008, p. 378).

"...The Lord contrived all things symbolically and by a dispensation toward men, for their conversion and salvation" ("The Mystic Cross," from the Acts of John

: http://gnosis.org/library/hymnjesu.html). "Since all these things are images and symbols, when the truth was made manifest they were translated to another meaning. In their phenomenal appearance and their literal application they were destroyed, but in their spiritual meaning they were restored; the names remained the same but the content was changed" (Ptolemy's Letter to Flora, in

Mead, 2008).

Hippolytes ascribes to Simon Magus the distinction between "secret" (symbolic) and "manifest" (sensory) and criticizes him for finding "allegorical" meanings in sacred stories (2011). Gnostics also referred to symbolic seals and emblems as passes into the pleroma.

Symptoms , meaning of: signals of a breach of psychic wholeness.

"If every there were an illness that cannot be localized, because it springs from the whole of a man, that illness is a psychoneurosis" (1985a, p. 85).

"More than one patient has admitted to me that he has learned to accept his neurotic symptoms with gratitude, because, like a barometer, they invariably told when and where he was straying from his individual path, and also whether he had let important things remain unconscious" (1985a, p. 10).

"If the archetypal situation underlying the illness can be expressed in the right way the patient is cured. If no adequate expression is found, the individual is thrown back upon himself, into the isolation of being ill; he is alone and has no connection with the world" (1970a, p. 116).

Sufferings as voices of repressed and even divine aspects of ourselves: Sophia suffers redemptively when Horos keeps her from being absorbed into the ultimate light; Eve suffers at the hands of archons, as does Norea; Adam and Eve suffer knowledge brought by the Serpent; etc. All are breaches of wholeness, with further sufferings caused by attempts to heal the original wholeness and put the Creation back into harmony and balance.

In the Gnostic cosmos everything and everyone, no matter how unpleasant, dark, or evil, serves a purpose in the whole. Clement attributes this remark to Basilides: "I believe that all who experience the so-called tribulations must have committed sins other than what they realize, and so have been brought to this good end" (Clement & Chadwick, 2002).

Synchronicity : "meaningful coincidence": contemporary term for an oracle, but described in scientific terms thanks in part to the influence of physicist Wolfgang Pauli.

"This is where the theory of correspondentia comes in, which was propounded by the natural philosophers of the Middle Ages, and particularly the classical idea of the sympathy of all things . ....Similarly in Plotinus the individual souls born of the one World Soul are related to one another by sympathy or antipathy, regardless of distance" (1970b, p. 489-90).

"Our psyche is set up in accord with the structure of the universe, and what happens in the macrocosm likewise happens in the infinitesimal and most subjective reaches of the psyche" (1989, p. 335).

"As experience shows, the archetypes possess the quality of ’transgressivity’; they can sometimes manifest themselves in such a way that they seem tobelong as much to society as to the individual; they are therefore numinous and contagious in their effects. (It is the emotional person who emotionalizes others.) In certain cases this transgressiveness also produces meaningful coincidences, i.e., acausal, synchronistic phenomena...." (1970c, p. 349).

"...T wo things happen together in a miraculous way, and we had better leave it at that, because we cannot think of them together. For my own use I have coined a term to illustrate this being together; I say there is a peculiar principle of synchronicity active in the world so that things happen together somehow and behave as if they were the same, and yet for us they are not (1970a, p. 36).

"Since the archetypes usually have a certain numinosity, they can arouse just that fascination which is accompanied by synchronistic phenomena (1979, p. 184).

"Meaningful coincidences—which are to be distinguished from meaningless chance groupings—therefore seem to rest on an archetypal foundation" (1970b, p. 440).

" This principle [i.e., synchronicity] suggests that there is an inter-connection or unity of causally unrelated events, and thus postulates a unitary aspect of being which can very well be described as the unus mundus"

(1977b, p. 465).

"If mandala symbolism is the psychological equivalent of the unus mundus , then synchronicity is its para-psychological equivalent" (1977b, p. 464).

A key Gnostic teaching is that "the likeness of that which is below is that which is above" (34th Ode to Solomon, in Charlesworth, 2009). Origen records the criticism by Celsus that Christians ignore oracles: "'They set no value on the oracles of the Pythian priestess, of the priests of Dodona, of Clarus, of Branchidae, of Jupiter Ammon, and of a multitude of others; although under their guidance we may say that colonies were sent forth, and the whole world peopled. But those sayings which were uttered or not uttered in Judea, after the manner of that country, as indeed they are still delivered among the people of Phoenicia and Palestine—these they look upon as marvellous sayings, and unchangeably true'" (Robert, 1885e) .

Additionally: "'To some the gods have appeared in visible forms. The world is full of such instances. How many cities have been built in obedience to commands received from oracles; how often, in the same way, delivered from disease and famine! Or again, how many cities, from disregard or forgetfulness of these oracles, have perished miserably! How many colonies have been established and made to flourish by following their orders! How many princes and private persons have, from this cause, had prosperity or adversity! How many who mourned over their childlessness, have obtained the blessing they asked for! How many have turned away from themselves the anger of demons! How many who were maimed in their limbs, have had them restored! And again, how many have met with summary punishment for showing want of reverence to the temples—some being instantly seized with madness, others openly confessing their crimes, others having put an end to their lives, and others having become the victims of incurable maladies!'"

"The stars, spiritual bodies, that have communications with the angels set over them, and are governed by them, are not the cause of the production of things, but are signs of what is taking place, and will take place, and have taken place in the case of atmospheric changes, of fruitfulness and barrenness, of pestilence and fevers, and in the case of men. The stars do not in the least degree exert influences, but indicate what is, and will be, and has been" (Clement & Casey, 1934).

"Evidently Simon taught the ancient, immemorial doctrine that the Microcosm Man was the Mirror and Potentiality of the Cosmos, the Macrocosm... Whatever was true of the emanation of the Universe, was also true of Man, whatever was true of the Macrocosmic Aeons was true of the Microcosmic Aeons in Man, which are potentially the same as those of the Cosmos, and will develop into the power and grandeur of the latter, if they can find suitable expression, or a fit vehicle" (Mead, 2006).

Synthetic (integrative) vs. analytic (reductive) methodologies .

"...It is advisable to bear in mind at least one of the classical distinctinos, namely that between causa efficiens and causa finalis . In psychological matters, the question 'Why does it happen?' is not necessarily more productive of results than the other question 'To what purpose does it happen?'"1970b, p 281).

"If reason is not to be outraged on the one hand and the creative play of images not violently suppress on the other, a circumspect and farsighted synthetic procedure is required in order to accomplish the paradoxical union of irreconcilables" (1980, p. 146).

Origen quoting Celsus: "'...As wise men have found it for the express purpose of being able to convey to us some notion of Him who is the first, the unspeakable Being,—a notion, namely; which may represent Him to us through the medium of other objects,—they endeavour either by synthesis, which is the combining of various qualities, or by analysis, which is the separation and setting aside of some qualities, or finally by analogy;—in these ways, I say, they endeavour to set before us that which it is impossible to express in words.' ... Celsus supposes that we may arrive at a knowledge of God either by combining or separating certain things after the methods which mathematicians call synthesis and analysis, or again by analogy, which is employed by them also, and that in this way we may as it were gain admission to the chief good" (Robert, 1885e).

Syzygy : anima-animus pair. Also known as the Coniunctio and the Sacred Marriage.

"The mysterium coniunctionis is the business of man. He is the nymphagogos of the heavenly marriage. How can a man hold aloof from this drama? He would then be a philosopher, talking about God but not with him. The first would be easy and would give man a false sense of security, the second is difficult and therefore extremely unpopular. Just that was my lamented lot, wherefore I needed an energetic illness to break down my resistance. I have to be everywhere beneath and not above. How could Job have looked had he been able to keep his distance" - letters 2 p 34 (illness: heart attach, coma)

"The coniunctio oppositorum in the guise of Sol and Luna, the royal brother-sister or mother-son pair, occupies such an important place in alchemy that sometimes the entire process takes the form of the hierosgamos and its mystic consequences" (1985a, p. 200).

"At the beginning, when I was having the vision of the garden of pomegranates, I asked the nurse to forgive me if she were harmed. There was such sanctity in the room, I said, that it might be harmful to her. Of course she did not understand me. For me the presence of sanctity had a magical atmosphere; I feared it might be unendurable to others. I understood then why one speaks of the odor of sanctity, of the 'sweet smell' of the Holy Ghost. This was it. There was a pneuma of inexpressible sanctity in the room, whose manifestation was the mysterium coniunctionis. I would never have imagined that any such experience was possible. It was not a product of imagination. The visions and experiences were utterly real; there was nothing subjective about them; they all had a quality of absolute objectivity" (1989, p. 295).

"Possession by the unconscious means being torn apart into many people and things, as disiunctio. That is why, according to Origen, the aim of the Christian is to become an inwardly united human being. The blind insistence on the outward community of the Church naturally fails to fulfill this aim; on the contrary, it inadvertently provides the inner disunity with an outward vessel without really changing the disiunctio into a coniunctio" (1985a, p. 197).

Coniunctio: an alchemical stage, but, long before that, a Gnostic term for the mating of feminine and masculine aeons. "Conjunction" appears often in Hippolytus and Irenaeus. Valentinian Gnosticism is thought to have celebrated it ceremonially by staging a symbolic wedding. "For they declare that we simply receive grace for use, wherefore also it will again be taken away from us; but that they themselves have grace as their own special possession, which has descended from above by means of an unspeakable and indescribable conjunction; and on this account more will be given them. They maintain, therefore, that in every way it is always necessary for them to practise the mystery of conjunction...When all the seed shall have come to

perfection, they state that then their mother Achamoth shall pass from the intermediate place, and enter in within the Pleroma, and shall receive as her spouse the Saviour, who sprang from all the Æons, that thus a conjunction may be formed between the Saviour and Sophia, that is, Achamoth. These, then, are the bridegroom and bride, while the nuptial chamber is the full extent of the Pleroma" (Irenaeus & Schaff, 2012).

Syzygy refers to female/male aeonic pairs; also known as the "marriage feast." "...Though there is unity in the Pleroma, each of the Aeons has its own complement, the syzygia. Therefore, whatever come out of a syzygia are complete in themselves (pleromas) and whatever come out of one are images" (Clement & Casey, 1934). From the same work: " Henceforth the spiritual elements having put off their souls, together with the Mother who leads the bridegroom, also lead bridegrooms, their angels, and pass into the bride chamber within the Limit and attain to the vision of the Father, – having become intellectual Aeons, – in the intellectual and eternal marriages of the Syzyge."

"And hence it is that they are ranged in pairs, one opposite the other; for power is in no wise different from intelligence, inasmuch as they are one. For from those things that are above is discovered power; and from those below, intelligence. So it is, therefore, that likewise what is manifested from these, being unity, is

discovered (to be) duality, an hermaphrodite having the female in itself. This, (therefore,) is Mind (subsisting) in Intelligence; and these are separable one from the other, (though both taken together) are one, (and) are discovered in a state of duality" (Hippolytus paraphrasing Simon Magus,

2011

). In some accounts the feminine aeon emanates (projects) essence and the male aeon form.

Therapy as reconnection of ego to Self. In Mead Jung learned about the original Therapeuts who worked not only with bodies but with souls.

"For the sake of mental stability and even physiological health, the unconscious and the conscious must be integrally connected and thus move on parallel lines. If they are split apart or ’dissociated,’ psychological disturbance follows" (1968, p. 37).

"Analysis is merely a means of making us more conscious of our perplexity: we are all on the Quest." (1977a, p. 289).

"My aim is to bring about a psychic state in which my patient begins to experiment with his own nature—a state of fluidity, change and growth, in which there is no longer anything eternally fixed and hopelessly petrified" (1933, p. 67).

"In therapy the problem is always the whole person, never the symptom alone. We must ask questions which challenge the whole personality" (1998, p. 117).

"It may happen, besides, that a patient, who till then had shut his eyes to religious questions, will develop an unexpected interest in these matters. He may, for instance, find himself getting converted from modern paganism to Christianity or from one creed to another, or even getting involved in fundamental theological questions which are incomprehensible to a layman" (1977b, p. 366).

"And the soul leaps continually," states the

Second Book of Jeu

,

"from place to place, until it reaches the Treasury of Light" (

Schmidt & Macdermot, 1997

). When Sophia falls she splits into a higher and lower (achamoth) being. Sophia Achamoth suffers panic, terror, despair, sadness, and depression until Christ brings healing to her passions, "separating her from them" (Irenaeus & Schaff, 2012), after which she reconnects with Bythos, the light above her.

Gnostics suffer similar states before achieving gnosis, whose chief goal is reconnection with the divine. "And they affirm that the soul is very difficult to discover, and hard to understand; for it does not remain in the same figure or the same form invariably, or in one passive condition, that either one could express it by a sign, or comprehend it substantially" (Hippolytus,

2011). From the same work: "Monoïmus himself, accordingly, in his letter to Theophrastus, expressly makes the following statement: 'Omitting to seek after God, and creation, and things similar to these, seek for Him from (out of) thyself, and learn who it is that absolutely appropriates (unto Himself) all things in thee, and says, My God (is) my mind, my understanding, my soul, my body. And learn from whence are sorrow, and joy, and love, and hatred, and involuntary wakefulness, and involuntary drowsiness, and involuntary anger, and involuntary affection; and if,' he says, 'you accurately investigate these (points), you will discover (God) Himself, unity and plurality, in thyself, according to that tittle, and that He finds the outlet (for Deity) to be from thyself.'"

In Against Heresies Irenaeus comments: "They have good reason, as seems to me, why they should not feel inclined to teach these things to all in public, but only to such as are able to pay a high price for an acquaintance with such profound mysteries" (Irenaeus & Schaff, 2012). Evidently, billing was an issue even back then.

Transcendent function : the generation of psychic wholeness out of opposites.

"As a rule they are 'uniting' symbols, representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaternion. They arise from the collision between the conscious and the unconscious and from the confusion which this causes (known in alchemy as 'chaos' or 'nigredo'). Empirically, this confusion takes the form of restlessness and disorientation. The circle and quaternity symbolism appears at this point as a compensating principle of order, which depicts the union of warring opposites as already accomplished, and thus eases the way to a healthier and quieter state ('salvation'). For the present, it is not possible for psychology to establish more than that the symbols of wholeness mean the wholeness of the individual" (1979, p. 195).

"As opposites never unite at their own level (tertium non datur!), a supraordinate 'third' is always required, in which the two parts can come together. And since the symbol derives as much from the conscious as from the unconscious, it is able to unite them both, reconciling their conceptual polarity through its form and their emotional polarity through its numinosity" (1979, p. 180).

"Once the unconscious content has been given form and the meaning of the formulation is understood, the question arises as to how the ego will relate to this position, and how the ego and the unconscious are to come to terms. This is the second and more important stage of the procedure, the bringing together of opposites for the production of a third: the transcendent function. At this stage it is no longer the unconscious that takes the lead, but the ego" (1970b, p. 87).

Aeonic pairings produce new beings, realms, orders of reality, including the intermediate realm called the Midst; see Aeon, Projection. "And the essences of the principles, the Sethians say,

are light and darkness. And in the midst of these is pure spirit; and the spirit, they say, is that which is placed intermediate between darkness, which is below, and light, which is above" (Hippolytus, 2011).

Because Ialdabaoth / Abraxas holds a mediating position between the realms while creating the world, the transcendent function could also be called the demiurgic function. In Against Heresies Irenaeus refers to him as "the Framer (Demiurge) of things material and animal, of those on the right and those on the left, of the light and of the heavy, and of those tending upwards as well as of those tending downwards" (Irenaeus & Schaff, 2012). Tertullian writes, "Afterwards broke out the heretic Basilides. He affirms that there is a supreme Deity, by name Abraxas, by whom was created Mind, which in Greek he calls Nous; that thence sprang the Word; that of Him issued Providence, Virtue, and Wisdom; that out of these subsequently were made Principalities, powers, and Angels; that there ensued infinite issues and processions of angels" (2011).

"Of the universal Aeons there are two shoots, without beginning or end, springing from one Root, which is the Power invisible, inapprehensible Silence. Of these shoots one is manifested from above, which is the Great Power, the Universal Mind ordering all things, male, and the other, (is manifested) from below, the Great Thought, female, producing all things. Hence pairing with each other, they unite and manifest the Middle Distance, incomprehensible Air, without beginning or end" (Mead, 2006).

"Sophia was the Mediatrix between the upper and lower spaces, and at the same time projected the Types or Ideas of the plērōma into the cosmos" (Mead, 2008 , where he also equates Sophia with "Soul" in a general sense).

Types, psychological : sensation, thinking, feeling, and intuition combined with introversion and extroversion to make eight types: in Gnostic terminology an ogdoad, the structure that emanated forth the rest of the cosmos.

"The four always expresses the coming into being of what is essentially human, the emergence of human consciousness (2010a, p. 367).

"…L ike the devil who delights in disguising himself as an angel of light, the inferior function secretly and mischievously influences the superior function most of all, just as the latter represses the former most strongly" (1981a, p. 238).

Valentinian typology recognizes three kinds of people: hylikoi

(materialists),

psychikoi (or "animal" per Heracleon: believers), and pneumatikoi (spiritual, intuitive). In one system Christ changes the grief of lost Sophia into hylic life, fear into psychic life, and perplexity into Hystera (passion) (Hippolytus, 2011).

Introvert/extravert echoes the Gnostic delineation of "inner, outer, and outermost." "...The followers of Valentinus maintain that the three places mean those on the left, while the ’fourth generation’ is their own seed" (Clement & Casey, 1934). "For, say they, of this man one part is rational, another psychical, another earthly. And they suppose that the knowledge of him is the originating principle of the capacity for a knowledge of God" (Hippolytus, 2011

).

Unconscious , the: what falls beyond the conscious mind.

"In the opinion of the 'other side,' our unconscious existence is the real one and our conscious world a kind of illusion, an apparent reality constructed for a specific purpose, like a dream which seems a reality as long as we are in it" (1998, p. 324).

"We may call consciousness the daylight realm of the human psyche, and contrast it with the nocturnal realm of unconscious psychic activity which we apprehend as dreamlike fantasy. ...It is highly probable that the unconscious psyche contains a wealth of contents and living forms equal to or even greater than does consciousness, which is characterized by concentration, limitation and exclusion" (1933, p. 11).

Gnostic myths portray a realm of darkness outside the pleroma and separated from it by a boundary penetrable only by those who possess gnosis.

St. Augustine described and criticized the Gnostic idea of a realm of darkness adjacent to a realm of the sacred (2014). "On one side the border of the shining and sacred region was the region of darkness, deep and boundless in extent" (Ch. 25). "First of all, he [Manichaeus] makes darkness productive, which is impossible. But, he replies, this darkness was unlike what you are familiar with" (Ch. 32).

"...How does the Darkness, which is beneath everything, support everything so as to be the foundation of all?" (Ephraim & Mitchell, 1912).

Unconscious, collective : "...Contains the sphere of personal psychology and its characteristic contents portray themselves in the personal Subconscious in the form of relatively autonomous (fragmentary) personalities, which correspond to angels and demons. That's the reason, why angels are occasionally objectionable. The impersonal character of the Coll U. however has been aptly expressed by the gods i.e. planets and constellations which Paracelsus has called the 'firmament within' or the 'Olympus.'" (2007, p. 70).

"The idea of an unconscious was not unknown to them [Gnostics]. For instance, Epiphanius quotes an excerpt from one of the Valentinian letters, which says: 'In the beginning the Autopator contained in himself everything that is, in a state of unconsciousness [lit., 'not-knowing]':..." (1979, p. 190).

"Just as, in its lower reaches, the psyche loses itself in the organic-material substrate, so in its upper reaches it resolves itself into a 'spiritual' form about which we know as little as we do about the functional basis of instinct." (1970b, p. 183).

"It is very probable that only what we call consciousness is contained in space and time, and that the rest of the psyche, the unconscious, exists in a state of relative spacelessness and timelessness. For the psyche this means a relative eternality and a relative non-separation from other psyches, or a oneness with them" (1973, p. 256).

"My consciousness is like an eye that penetrates to the most distant spaces, yet it is the psychic non-ego that fills them with non-spatial images. And these images are not pale shadows, but tremendously powerful psychic factors. The most we may be able to do is misunderstand them, but we can never rob them of their power by denying them. Beside this picture I would like to place the spectacle of the starry heavens at night, for the only equivalent of the universe within is the universe without; and just as I reach this world through the medium of the body, so I reach that would through the medium of the psyche" (1985b, p. 332).

The aeon-filled Pleroma of forms and types; its center is the Treasury of Light where God abides. "And all those who will receive that mystery will surpass all gods and all rulerships of all these aeons, which are the twelve aeons of the invisible God, for this is the great mystery of the

unapproachable one which is in the treasury of the innermost of the innermost" (Second Book of Jeu

, in Schmidt & Macdermot, 1997).

"And each ennead has a monad within it. And in each monad there is a place which is called imperishable, which is the holy land. In the land of each of these monads there is a source. And there are myriads upon myriads of powers receiving crowns upon their heads from the crown of the triple-powered one. And in the midst of the enneads and in the midst of the monads is the immeasurable deep. And the All, those within and those without, looks forth upon it. And twelve fatherhoods are above it, thirty powers surrounding each" (Schmidt & Macdermot, 1997).

"Basilides again, that he may appear to have discovered something more sublime and plausible, gives an immense development to his doctrines. He sets forth that Nous was first born of the unborn father, that from him, again, was born Logos, from Logos Phronesis, from Phronesis Sophia and Dynamis, and from Dynamis and Sophia the powers, and principalities, and angels, whom he also calls the first; and that by them the first heaven was made. Then other powers, being formed by emanation from these, created another heaven similar to the first" (Irenaeus & Schaff, 2012). Irenaeus again: "...The Saviour conferred honour upon the Pleroma by the creation [which he summoned into existence] through means of his Mother, inasmuch as he produced similitudes and images of those things which are above."

"Since they [our angelic counterparts] may almost be said to need us in order to enter, for without us they are not permitted (therefore not even the Mother has entered with them without us, they say), they are obviously bound for our sake" (Clement & Casey, 1934) . Jung would also have been influenced by Mead’s linking up of various stages of consciousness with the brain and spinal chord.

Unconscious / transformable God: the idea set out in Answer to Job that the God-image is not conscious of itself until Job or a Job-like consciousness makes it so. Only then can it face its own inner opposites of good and evil.

"The counter with the creature changes the Creator" (1975, p. 428).

"The famous historical case is Yahweh’s discussing with the devil what particularly bad trick they could play on that poor fellow Job—like bad boys planning what they could do to pester and tease a dog. That it was exceedingly immoral, people were then too naive to see. Another case was the meeting between God and the devil, when they agreed what should be done to that miserable creature Faust" (1997, p. 796).

"Yahweh fails to notice that he is being humored, just as little as he understands why he has continually to be praised as just. He makes pressing demands on his people to be praised and propitiated in every possible way, for the obvious pyrpose of keeping him in a good temper at any price" (1975, p. 372).

"Job realizes God’s inner antinomy, and in the light of this realization his knowledge attains a divine numinosity" (1975, p. 377).

"God had to become man. Man’s suffering does not derive from his sins but from the maker of his imperfections, the paradoxical God. The righteous man is the instrument into which God enters in order to attain self-reflection and thus consciousness and rebirth as a divine child trusted to the care of adult man" (1977a, p. 741).

"Job’s superiority cannot be shrugged off. Hence a situation arises in which real reflection is needed. That is why Sophia steps in. She reinforces the much needed self-reflection and thus

makes possible Yahweh's decision to become man. It is a decision fraught with consequences: he raises himself above his earlier primitive level of consciousness by indirectly acknowledging that the man Job is morally superior to him and that therefore he has to catch up and become human himself" (1975, p. 405).

"The unavoidable internal contradictions in the image of a Creator-god can be reconciled in the unity and wholeness of the self as the coniunctio oppositorum of the alchemists or as a unio mystica. In the experience of the self it is no longer the opposites 'God' and 'man' that are reconciled, as it was before, but rather the opposites within the God-image itself. That is the meaning of divine service, of the service which man can render to God, that light may emerge from the darkness, that the Creator may become conscious of His creation, and man conscious of himself" (1998, p. 338).

Ialdabaoth is the Demiurge, who does not know his origins and who behaves with blind recklessness until confronted and corrected by Sophia and/or Jesus. "For the Demiurge, they say, knows nothing at all, but is, according to them, devoid of understanding, and silly, and is not conscious of what he is doing or working at" (Hippolytus, 2011). "He formed the heavens, yet was ignorant of the heavens; he fashioned man, yet knew not man; he brought to light the earth, yet had no acquaintance with the earth; and, in like manner, they declare that he was ignorant of the forms of all that he made, and knew not even of the existence of his own mother, but imagined that he himself was all things" (Irenaeus & Schaff, 2012).

"Every one who has even a slender knowledge of Greek knows that gospel means good news. But where is your good news, when your God himself is said to weep as under eclipse till the darkness and defilement are removed from his members?" (St. Augustine & Schaff, 2011). Additionally, "...The good things done by a good God you call bad, and ascribe to an evil god, because you feel a childish horror of whatever shocks the frailty of fallen humanity, and a childish pleasure in the opposite. So you think snakes are made by an evil being; while you consider the sun so great a good, that you believe it to be not the creature of God, but an emission from His substance" (Book XXI). (Snakes and the divinity of the Sun figure prominently in Jung's Red Book .)

"Faustus blames God in the Old Testament for slaughtering thousands of human beings for slight offenses, as Faustus calls them, or for nothing" (Augustus & Schaff, 2011). In Pseudo-Clemeent's Recognitions Simon Magus claims, "My opinion is, that there is a certain power of immense and ineffable light, whose greatness may be held to be incomprehensible, of which power even the maker of the world is ignorant" (Schaff, 2009). He also calls the creator God "weak" and chastises him for expelling Eve and Adam from Paradise after tempting them with the Tree of Knowledge. "And as a sequel to his non-understanding of the statements regarding the 'wrath' of God," writes Origen about his opponent Celsus, "he continues: 'Is it not ridiculous to suppose that, whereas a man, who became angry with the Jews, slew them all from the youth upwards, and burned their city (so powerless were they to resist him), the mighty God, as they say, being angry, and indignant, and uttering threats, should, (instead of punishing them,) send His own Son, who endured the sufferings which He did?'" (Robert, 1885f). "There is next to be answered the following query: 'And how is it that he repents when men become ungrateful and wicked; and finds fault with his own handwork, and hates, and threatens, and destroys his own offspring?'" (Robert, 1885a).

According to Irenaeus, Marcion "advanced the most daring blasphemy against Him who is proclaimed as God by the law and the prophets, declaring Him to be the author of evils, to take delight in war, to be infirm of purpose, and even to be contrary to Himself" (Irenaeus & Schaff, 2012).

Unconsciousness

: as in, lack of self-awareness.

"One of the toughest roots of all evil is unconsciousness, and I could wish that the saying of Jesus, ’Man, if thou knowest what thou doest, thou art blessed, but if thou knowest not, thou art accursed, and a transgressor of the law,’ were still in the gospels, even though it has only one authentic source. It might well be the motto for a new morality" (1975, p. 197). Jung spotted this saying in Mead’s Fragments .

“ Naturally, society has an indisputable right to protect itself against arrant subjectivisms, but, in so far as society is itself composed of de-individualized human beings, it is completely at the mercy of ruthless individualists" (2010b, p. 31).

Referred to by Gnostics as the "deep sleep," the internal fuzziness in which most people spend their lives.

From Pseudo-Clement : "Do you so far err, Peter, as not to know that our souls were made by that good God, the most excellent of all, but they have been brought down as captives into this world?" (Schaff, 2009).

"For as those that are most asleep think they are most awake, being under the power of dream-visions very vivid and fixed; so those that are most ignorant think that they know most. But blessed are they who rouse themselves from this sleep and derangement, and raise their eyes to the light and the truth" (Clement & Casey, 1934).

Unus Mundus ("One World"): a theoretical total joining of conscious and unconscious.

An alchemical term from Gerhard Dorn but also descriptive of "the completion of the pleroma" once redeemed souls merge with it.

Wholeness : conscious integration of the complexity of personality via individuation, which reconnects ego and Self.

"As civilization develops, the bisexual primordial being turns into a symbol of the unity of personality, a symbol of the self, where the war of opposites finds peace. In this way the primordial being becomes the distant goal of man’s self-development, having been from the very beginning a projection of his unconscious wholeness. Wholeness consists in the union of the conscious and the unconscious personality" (1981a, p. 175).

"All these images are found, empirically, to be expressions for the unified wholeness of man. The fact that this goal goes by the name of ’god’ proves that it has a numinous character;..." (1979, p. 195).

"Nobody who finds himself on the road to wholeness can escape that characteristic suspension which is the meaning of crucifixion. For he will infallibly run into things that thwart and ’cross’ him: first, the thing he has no wish to be (the shadow); second, the thing he is not (the ’other,’ the individual reality of the “You”); and third, his psychic non-ego (the collective unconscious)" (1985a, p. 262).

"Wholeness" is the literal meaning of "pleroma." Restoring it was the ultimate goal of Gnosticism: "Blessed are we before all men who are on the earth, because the Saviour hath revealed this unto us, and we have received the Fulness [wholeness] and the total completion" (Mead, 1921j).

"This, then, is the kind of man whom they conceive of: he has his animal soul from the Demiurge, his body from the earth, his fleshy part from matter, and his spiritual man from the mother Achamoth" (Irenaeus & Schaff, 2011).

"In addition to all that he has already said," complains Origen, "Celsus subjoins the following: ’All things, accordingly, were not made for man, any more than they were made for lions, or eagles, or dolphins, but that this world, as being God’s work, might be perfect and entire in all respects. For this reason all things have been adjusted, not with reference to each other, but with regard to their bearing upon the whole. And God takes care of the whole, and (His) providence will never forsake it...’" (Robert, 1885f). (This entire document attacking Celsus offers a fascinating if inadvertent anticipation of both ecopsychology and of spiritual ecology.)

Wise Old Man ; Philemon, for example, who lectures the dead in Jung’s Red Book.

"...

The anima will bring in the figure of the old man"

(1970c,

p. 164).

"Only when all props and crutches are broken, and no cover from the rear offers even the slightest hope of security, does it become possible for us to experience an archetype that up till then had lain hidden behind the meaningful nonsense played out by the anima. This is the

archetype of meaning

, just as the anima is the

archetype of life itself

" (1981a, p. 32).

"...A

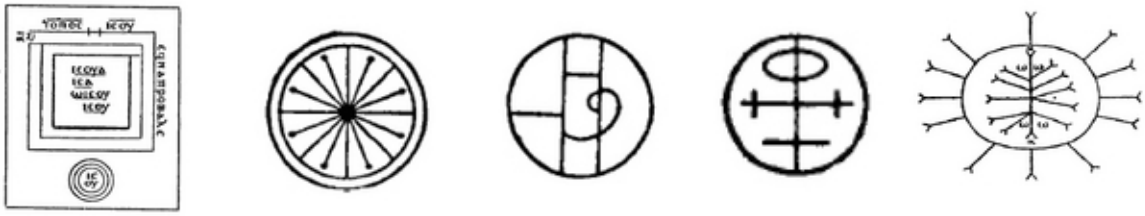
spects of the wise old man, the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life. He is the father of the soul, and yet the soul, in some miraculous manner, is also his virgin mother, for which reason he was called by the alchemists the ’first son of the mother.”’ (1981a, p. 35).

"The archetype of spirit in the shape of a man, hobgoblin, or animal always appears in a situation where insight, understanding, good advice, determinations, planning, etc., are needed but cannot be mustered on one’s own resources" (1981a, p. 216).

Jung painted Philemon as an old winged man with arms crossed over his breast. To his left coils a snake, and above him hover Gnostic-style circles bisected by crosses.

Simon Magus, legendary founder of Gnosticism, was accompanied by Helena (Sophia, Luna), one of Jung’s anima figures. From Pseudo-Clement’s Recognitions: "...Simon took Luna to himself; and with her he still goes about, as you see, deceiving multitudes, and asserting that he himself is a certain power which is above God the Creator, while Luna, who is with him, has been brought down from the higher heavens, and that she is Wisdom, the mother of all things, for whom, says he, the Greeks and barbarians contending, were able in some measure to see an image of her; but of herself, as she is, as the dweller with the first and only God, they were wholly ignorant...Once, when this Luna of his was in a certain tower, a great multitude had assembled to see her, and were standing around the tower on all sides; but she was seen by all the people to lean forward, and to look out through all the windows of that tower. Many other wonderful things he did and does" (Schaff, 2009).

Simon also had a reputation as a necromancer and as the creator of a homunculus out of air. "And in the greater number of these books is also drawn the representation of a certain aged man, grey-haired, winged, having his pudendum erectum, pursuing a retreating woman of azure colour. And over the aged man is the inscription ’phaos ruentes,’ and over the woman ’pereëphicola.’ But ’phaos ruentes’ appears to be the light (which exists), according to the doctrine of the Sethians, and ’phicola’ the darkish water; while the space in the midst of these seems to be a harmony constituted from the spirit that is placed between’" (Hippolytus, 2011): Philemon and Salome? According to Charles King, some depictions show the old man’s arms crossed over his breast.



Gnostic diagrams from the *First Book of Jeu* (Schmidt & Macdermot, 1997).

Examples of mandalas from Jung's *Red Book* (2009).

Discussion Contrary to Jung’s claim in MDR that he studied Gnosticism in earnest from 1918 until 1926 (1989, p. 200), he stared earlier and went back to the Gnostics through much of his career (Ribi, p. 2013).

We can see the influence of these studies in the plethora of Gnostic imagery gleaming and roiling right from the start of Jung’s Red Book

-recorded confrontations with the unconscious . "Salome" and "Soul," who surfaced in November 1912-13, acts like Gnostic Sophia, and Philemon eventually (1916) admits he is Simon Magus. The symbol of the helpful serpent so prominent in Jung’s "confrontation with the unconscious" points back to the Gnostics, as St. Augustine notes in Book XXII of his Reply to Faustus : "The Manichaeans are so fond of this serpent, that they assert that he did more good than harm" (2011). So were the Ophites, said to worship the serpent as the instructor to Eve and humanity. The argument between the anchorite and the devil echoes in many respects that between St. Augustine and Faustus the Manichean (2011); the critical questions posed by Faustus, a religious skeptic, sound like those posed by Jung in the Red Book and in his letters. The crown that comes to Jung falls from heaven in the 9th Ode to Solomon and is thematic in many other Gnostic texts (e.g., the Second Book of Jeu). The crown settles on the head of Jung’s "son," who, like the son of the Demiurge, is wiser and more powerful than his father. (For more observations about Gnostic material in Jung’s Red Book see the Foreword by Lance Owens in Ribi, 2013).

Because incoming archetypes and mythic impulses need imagistic material to wear, I suspect

that Jung started reading up Gnosticism before 1913. "I naturally examined occultistic literature pertinent to the subject," Jung writes as early as 1902, "and discovered a store of parallels from different centuries with our gnostic system [referring to that of the mediumistic cousin Jung had interviewed for his dissertation], but scattered through all kinds of work mostly quite inaccessible to the patient" (1916). What was this work, and how thoroughly had Jung gone through it? Did it include Wilhelm Bousset, who published Hauptprobleme Der Gnosis in 1907 but wasn't quoted by Jung until the 1920s? As with alchemy, which he read, put aside as meaningless, and went back to, did he study and then bypass Gnosticism before his psychic eruption in 1913?

Be that as it may, let us return in speculation to Jung in the midst of the eruption. When it clothes his inner visions and promptings in numinous Gnostic images and ideas, Jung is astounded by the close parallels between the patterns in his psychic magma and the motifs in the ancient writings. Reading Mead tells him that this Gnostic material signals a symbolically rich Christian interiority he had not grown up with, having been raised only in the soulless exoteric traditions that sufficed no more for Jung than they had for his troubled parents.

Furthermore, the coniunctio of Jung's seething interiority with the images of Gnosis cures his fear of going mad, for he suffers, he now knows, from the madness of the time: a time of world war, mechanistic extermination, and the poisoning (to borrow a Red Book image) of the gods as failing expressions of the accessible sacred.

As Gnostic amplifications and insights begin to heal a deep split in Jung—a split between inner and outer, science and psychology, experience and dogma, fantastic and pragmatic—he wonders how he can bring this living treasure to other sufferers who strive for wholeness. He is clear that Gnosis is powerfully redemptive but incomplete without its exoteric sibling; that this sibling, the Church, has repudiated it as heresy; that Jung would have no credibility simply teaching it, for he is not a pastor; that it was not meant for the masses in any case; that it is intensely psychological (as Mead remarks); and that it must be updated somehow (Mead again) in order to speak in a contemporary voice (2008).

Jung decides to translate Gnosticism into depth psychology, to the benefit, he hopes, of both. He will then use this psychology to heal the split within Christianity.

He fears, however, that for doing this he will be branded a mystic and metaphysician (which he was anyway, starting with Freud). To fend off this accusation must be careful to emphasize the empirical and the scientific aspects of Analytical Psychology while occasionally and incompletely citing Gnosticism to avoid seeming historically and religiously ignorant. However, he will make those acknowledgements by reversing the chronology, emphasizing the psychological nature of Gnostic thought and image instead of dwelling at any length on the Gnostic roots of depth psychology. He will then teach psychologized Gnosis to his patients, colleagues, and followers, quietly but deliberately stepping into the ancient legacy of Basilides, Simon, and Faust.

Meanwhile, he continues to study Mead for ideas about how to proceed:

...We must consider that an interpretation that fits only one system and is found entirely unsuitable to the rest, is no part of universal religion, and is due rather to the ingenuity of the interpreter than to a discovery of any law of subjective nature. The method of comparative religion alone can give us any certainty of correct interpretation, and a refusal to institute such a comparison should invalidate the reliability of all such enquiries (2006).

This sounds familiar. Jung: "We teach comparative anatomy, why not comparative psychology? The psyche is not of today, it reaches right back to prehistoric ages" (1977a, p. 539).

How Jung must have resonated with this, which he read in Mead in 1915:

Who are all these people—not fishermen and slaves and the poor and destitute, though those are striving too—but these men of learning and ascetic life, saints and sages as much as many others to whom the name has been given with far less reason? They are all heretics, say later Church writers, very pestilent folk and enemies of the True Faith which we have now established by our decrees and councils....It may well be even that many of the identical souls who were embodied in the early centuries of Christianity are continuing their experience among ourselves to-day. ....So far from finding the sharp divorcement between science (or philosophy) and religion (or theology) which has characterised all later periods of the Christian era up to our own day, it was just the boast of many of these communities that religion was a science; they boldly claimed that it was possible to know the things of the soul as definitely as the things of the body; so far from limiting the illumination which they had received to the comprehension of the poorest intellect, or confining it to the region of blind faith, they claimed that it had supplied them with the means of formulating a world-philosophy capable of satisfying the most exacting intellect. Never perhaps has the world witnessed more daring efforts to reach a solution of the world-problem than were attempted by some of these mystic philosophers and religio-scientists. (2008)

An ambitious scholar, Mead. In his quest for the "one religion" he clearly intended something larger than writing books on Gnosticism:

Our present task will be to attempt, however imperfectly, to point to certain considerations which may tend to restore the grand figure of the Great Teacher to its natural environment in history and tradition, and disclose the intimate points of contact which the true ideal of the Christian religion has with the one world-faith of the most advanced souls of our common humanity—in brief, to restore the teaching of the Christ to its true spirit of universality... (2008).

He adds: "It is this endeavour to universalize Christianity which is the grand inspiration underlying the best of the Gnostic efforts we have to review. " If the Gnostics actually cared very little for this kind of "universalizing," Mead certainly did.

In light of these influential remarks by Mead, whom Jung obviously admired, consider some of Jung’s about his own relationship to Christianity:

If I have to make the meaning of the Christian message intelligible to a patient, I must

translate

it with a commentary. In fact this is one practical aim of my psychology, or rather psychotherapy (1976, p.

226).

It may happen…that a patient, who till then had shut his eyes to religious questions, will develop an unexpected interest in these matters. He may, for instance, find himself getting converted from modern paganism to Christianity or from one creed to another, or even getting involved in fundamental theological questions which are incomprehensible to a layman (1977b, p. 366).

Jung never contemplates a conversion from Christian to pagan; for him this would represent a psychic regression. The Christian-themed interpretations in the Visions seminars bear this out.

In the course of the centuries the West will produce its own yoga, and it will be on the basis laid down by Christianity (1975, p. 537).

Elsewhere he writes:

...I cannot experience the miracle of the Mass; I know too much about it. I know it is the truth, but it is the truth in a form in which I cannot accept it anymore. I cannot say "This is the

sacrifice of Christ," and see him any more. It is no more true to me; it does not express my psychological condition....I need a new form (1977a, p. 276).

This is not to say that Christianity is finished. I am, on the contrary, convinced that it is not Christianity, but our conception and interpretation of it, that has become antiquated in face of the present world situation. The Christian symbol is a living thing that carries in itself the seeds of further development. It can go on developing; it depends only on us, whether we can make up our minds to meditate again, and more thoroughly, on the Christian premises (2010b, p. 44).

How is it to develop? By being updated via psychological translation:

Today Christianity is devitalized by its remoteness from the spirit of the times. It stands in need of a new union with, or relation to, the atomic age, which is a unique novelty in history. The myth needs to be retold in a new spiritual language, for the new wine can no more be poured into the old bottles than it could be in the Hellenistic age....It is my practical experience that psychological understanding immediately revivifies the essential Christian ideas and fills them with the breath of life. This is because our worldly light, i.e., scientific knowledge and understanding, coincides with the symbolic statement of the myth, whereas previously we were unable to bridge the gulf between knowing and believing (1977a, p. 736).

For the rest of his career Jung is fairly open about his ambivalent affiliation with Christianity, but he never discloses the full scope of his debt to Gnosticism. At most he gives the ancient symbols and stories a nod now and then.

Of course, keeping a secret isn't much fun unless one occasionally hints at it, thumbing one's nose at those who make secrecy necessary. Jung wears a Gnostic signet ring on his finger, writes the Seven Sermons , touches on Gnosticism in his books and seminars as he builds on his work. Look at how much those Gnostics anticipated, he slyly tells the public. Look at how psychological they were.

As he proceeds he lets slip here and there about his wider agenda: the rejuvenation of Christianity as a true yoga of the West. But he dies believing that he did not accomplish it.

—And so we reach the limits of this inquiry. I have not been able to read Bousset, Schultz's Documente der Gnosis—

evidently a repeat of Mead (Owens, 2014) — or Richard Reitzenstein's work. I don't know what Jung found in his father's library or read in college, nor have I the time or the resources to trace specific Gnostic readings he made to the dates he first wrote out his own key ideas. However, such a study would not necessarily account for the lengths of time Jung might have needed to ponder the Gnostic originals before fully grasping their psychological relevance. "Synchronicity," for instance, is a coinage relatively late in Jung's career even though he had read about antique correspondence theory fairly early on.

To what extent can we say that Jung's key ideas are Gnostic? While vetting this paper I have received the reply that it spends too much time on the origin of Jung's conceptual psychology (more accurately, metapsychology) and not enough on the nature of the originary imaginal encounters that made the (meta)psychology necessary (Owens, 2014). But it is exactly the indebtedness of Jung's conceptual system to Gnosticism that this paper means to focus on.

Another critique emphasizes Jung's firm situation within German Romantic and Idealist traditions that emphasized ego, unconscious, Self, individuation, polarity, development/evolution, and archetype (via Kant and Goethe, C.G. Carus, Von Hartmann, Nietzsche, and indirectly from Schelling and Hegel) long before Jung came along. These categories are themselves part of a continuous evolution of thought back through Wolff, Leibniz, Spinoza, Descartes, the medieval

theologians, Augustine, Plato, and the pre-Socratics. Furthermore, Jung moved beyond the Gnostics in favor of alchemy because of their devaluation of body, matter, history, and cosmos (Kelly, 2015). However, Jung situates himself in these traditions after he borrows from Gnosticism. The key "Jungian" concepts and ideas in the table above are specifically Gnostic in origin, and no earlier Romantic or medieval thinker made such extensive use of Gnostic source material. Furthermore, Ribi's work shows that Jung never turned away from Gnosticism (2013), however literally he interpreted its supposed rejection of life in the flesh. (For literal versus metaphoric interpretations of Gnostic myths, see Chalquist, 2010.)

What seems clear is that Gnosticism as Jung first met it gave him a desperately needed vocabulary of interiority, a sparkling set of therapeutic tools, and a means to heal and interiorize Christianity, a religion that had so wounded him, his family, and generations of believers deprived of inner guidance. In return Jung's founding of a depth psychology with spiritual roots reinvigorated Gnosticism by providing its living myths and motifs with new conceptual expressions and practices at precisely the time of its reemergence from repression and obscurity.

Suggestions for Further Inquiry

I do not know why this side of earliest Christianity has been allowed to be forgotten. Doubtless there was a purpose served by its withdrawal; but to-day, at the beginning of the twentieth century, in the greater freedom and wider tolerance we now enjoy, may not the veil again be lifted? The old forms need not return—though surely some of them have enough of beauty! But the old power is there, waiting and watching, ready to clothe itself in new forms... (Mead, 2008).

Seemingly dead for centuries, Gnosticism rose from buried jars and rubbish heaps to find a new voice in Jung, who participated in its revival and evolution. It is striking that as Gnostic texts emerged from the sands of Nag Hammadi and other such desolate places, Jung was busy helping his patients and readers reclaim their own buried psychic treasure, in part with lost tools he had brought forth from the shadows of antiquity, dusted off, unlimbered, and modernized.

Nor did Jung stop with Gnosticism. As time went on he brought much more into Analytical (and Complex) Psychology as he read and traveled, worked the magma of his raw experience from the depths, incorporated what he learned into what he thought and wrote, and stopped writing the Gnostically themed Red Book when alchemy utterly overtook him.

He was quite right to see alchemy (which he cited extensively) as an extension or elaboration of Gnosticism, although I would argue, not for a literal, perennial Aurea Catena (Jung, 1980) or Golden Chain of unbroken teacher-student relationships preserving esoteric knowledge and practice down the centuries, but for a less direct and more intuitive Argentum Catena linking Gnosticism, alchemy, depth psychology, terrapsychology, and ecospirituality in a gradual, lunar, and "silvery" incarnation of gnosis into worldly life (Chalquist, 2015). More work is needed to understand and support what seems to be a quietly surfacing tradition of esoteric psychospiritual animism, a gnosis not only of the interior but of interdependencies of nature, place, element, Earth, and cosmos. Of inner, outer, and outermost.

Further inquiries into the question of the Gnostic roots of Jung's psychology might start with these questions:

- . Exactly when did Jung begin reading about Gnosticism?
- . Can any of Jung's surviving family or friends shed light on Jung's relationship to Gnostic thought?
- . What is the psychological impact of this relationship on religious patterns and roles playing out within Jungian psychology?

- . Have all the Gnostic images or motifs in the Black Books being translated and published by the Philemon Foundation made it into the Red Book ? For example, is there more in the Black Books about Abraxas?
- . How has Gnosticism been enriched and updated by Jung's work?
- . What did Jung's psychologizings of Gnosticism lose in translation? For example, how is the Gnostic conception of an archetype different from Jung's? (I am writing a paper to address this.)
- . What might be the results of Jungian psychology more openly welcoming its spiritual roots?

Whatever its ultimate origins, Jung's psychology gave us a serviceable Gnosticism we can apply directly to how we live and how we view ourselves and the world in which we evolved. Perhaps a closer look at those origins will renew our appreciation of their disparaged depths while letting us hear where Gnosis would like to go next.

References

Augustine of Hippo, & Schaff, P. (2011). Reply to Faustus the Manichean [Amazon Digital Services, Inc.]. Retrieved from Amazon.com.

Augustine of Hippo, & Schaff, P. (2014). St. Augustine: The writings against the Manichaeans and against the Donatists [Amazon Digital Services, Inc.]. Retrieved from Amazon.com.

Chalquist, C. (2012). "Heidegger's Ragnarok." Retrieved from http://www.chalquist.com/heidegger.html.

Chalquist, C. (2010). Hidden in what is visible: De-literalizing the Gnostic worldview. Jung Journal: Culture & Psyche , 4(4), pp. 46-64.

Chalquist, C. (2010). Storied lives: Discovering and deepening your personal myth . Walnut Creek: World Soul Books.

Chalquist, C. (2015). Following the right goddesses home: A silver tradition of tending the soul of the world. Integral Review , 11(2) (forthcoming).

Charlesworth, J. (Trans.)(2009). Odes to Solomon . Retrieved from http://gnosis.org/library/odes.htm.

Clement of Alexandria & Chadwick, H. (Ed.)(2002). The Stromata, or Miscellanies . Corrected by Lance S. Owens. Retrieved from http://gnosis.org/library/strom3.htm.

Clement of Alexandria & Casey, R (Ed.)(1934). "Extracts from the Works of Theodotus and the So-Called Oriental Teachings at the Time of Valentinus." Retrieved from http://gnosis.org/library/excr.htm.

Deloria, V., Bernstein, J. (Ed.), & Deloria, P. (Ed.)(2012). C.G. Jung and the Sioux traditions . New Orleans: Spring Journal Books.

Ephraim & Mitchell, C. (Trans.)(1912). Prose refutations against Mani, Marcion, and Bardaisan.

Retrieved from http://gnosis.org/library/marcion/Prose1.htm.

Hillman, J. (1992).

Re-Visioning psychology

. New York: HarperPerennial.

Hippolytus, Robert, A (Ed.), Donaldson, J. (Ed.), & Coxe, A. (Ed.)(2011). The refutation of all heresies
[Amazon Digital Services, Inc.]. Retrieved from Amazon.com.
Hoeller, S. (1982). The Gnostic Jung and the seven sermons to the dead . Wheaton, IL: Quest Books.
Irenaeus of Lyons, & Schaff, P. (Ed.)(2012).
Against heresies
[Amazon Digital Services, Inc.]. Retrieved from Amazon.com
.
Jacobi, J. (1973).
The psychology of C.G. Jung
. New Haven, CT: Yale University Press.
Jung, C., & Bennet, E. (Ed.)(1970a).
Analytical psychology: Its theory & practice
. New York: Pantheon Books.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1979).
Aion: Researches into the phenomenology of the self.
Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1983).
Alchemical studies.
Princeton, NJ: Princeton University Press.
Jung, C., & Hull, R. (Trans.)(1981a).
The archetypes and the collective unconscious
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Ed.), Jaffe, A. (Ed.), Hull, R. (Trans.)(1973).
C.G. Jung letters, vol. 1.
Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Ed.), Jaffe, A. (Ed.), Hull, R. (Trans.)(1976).
C.G. Jung letters, vol. 2.
Princeton, NJ: Princeton University Press.
Jung, C., McGuire, W. (Ed.), & Hull, R. (Ed.)(1987).
CG Jung speaking: Interviews and encounters.
Princeton, NJ: Princeton University Press.
Jung, C., Jung, L. (Ed.), Meyer-Grass, M. (Ed.), Falzeder, E. (Trans.), & Woolfson, T. (Trans.) (2010a).
Children’s dreams: Notes from the seminar given in 1936-1940.
Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1970c).
Civilization in transition
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1981b).
The development of personality
. Princeton, NJ: Princeton University Press.
Jung, C., & McGuire, W. (Ed.)(1984).

Dream analysis: Notes of the seminar given in 1928-1930
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1985b).
Freud and psychoanalysis
. Princeton, NJ: Princeton University Press.
Jung, C., White, V., Lammers, A. (Ed.), & Cunningham, A. (Ed.)(2007).
The Jung-White letters
. New
York: Routledge.
Jung, C., Shamdasani, S. (Ed., Trans.), Kyburz, M. (Trans.), & Peck, John (Trans.)(2009).
Liber novus: The red book
. New York: W. W. Norton & Company.
Jung, C. (Ed.)(1968).
Man and his symbols
. New York: Dell.
Jung, C., Jaffe, A. (Ed.), & Winston, C. (Trans.)(1989).
Memories, dreams, reflections
. New York: Vintage.
Jung, C., Dell, W. (Trans.), & Baynes, C. (Trans.)(1933).
Modern man in search of a soul
. San Diego: Harcourt Brace & World, Inc.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1977b).
Mysterium coniunctionis
. Princeton, NJ: Princeton University Press.
Jung, C., & Jarrett, J. (Ed.)(1988).
Nietzsche’s Zarathustra: Notes on the seminar given in 1934-1939
. Princeton, NJ: Princeton University Press.
Jung, C., & Long, C. (Ed.)(1916).
On the psychology and pathology of so-called occult phenomena
. New York: Moffat & Yard.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1985a).
The practice of psychotherapy.
Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1980).
Psychology and alchemy
. Princeton, NJ: Princeton University Press.
Jung, C., & Shamdasani, S. (Ed.)(1999).
The psychology of kundalini yoga: Notes of the seminar given in 1952 by C.G. Jung
. Princeton, NJ: Princeton University Press.
Jung, C., Read, H. (Ed.), Adler, G. (Trans.), Hull, R. (Trans.)(1975).
Psychology and religion: East and West.
Princeton, NJ: Princeton University Press.

Jung, C., McGuire, W. (Ed.), & Hinkle, B. (Trans.)(1992).
Psychology of the unconscious: A study of the transformations and symbolisms of the libido
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1977a).
The symbolic life: Miscellaneous writings
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1972).
Two essays on analytical psychology
. Princeton, NJ: Princeton University Press.
Jung, C., Adler, G. (Trans.), Hull, R. (Trans.)(1970b).
The structure and dynamics of the psyche
. Princeton, NJ: Princeton University Press.
Jung, C., & Hull, R. (Trans)(2010b).
The undiscovered self.
Princeton, NJ: Princeton University Press.
Jung, C., & Douglas, C. (Ed.)(1997).
Visions: Notes of the seminar given 1930-1934
. Princeton, NJ: Princeton University Press.
Kelly, S. (2015). Personal communication.
King, C. (2008).
The Gnostics and their remains: ancient and medieval
. London: Forgotten Books.
King, K. (2003).
What is Gnosticism?
Cambridge and London: Harvard University Press.
Mead, G. (1921a).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps035.htm.
Mead, G. (1921b).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps089.htm.
Mead, G. (1921c).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps037.htm .
Mead, G. (1921d).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps013.htm.
Mead, G. (1921e).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps019.htm.
Mead, G. (1921f).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps021.htm.

Mead, G. (1921g).
Pistis Sophia
. Retrieved from
http://gnosis.org/library/pistis-sophia/ps006.htm
.
Mead, G. (1921h).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps015.htm.
Mead, G. (1921i).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps072.htm.
Mead, G. (1921j).
Pistis Sophia
. Retrieved from http://gnosis.org/library/pistis-sophia/ps006.htm.
Mead, G. (2008). Fragments of a faith forgotten . London: Forgotten Books.
Mead, G. (2006).
Simon magu
s. Stockbridge, MA: Hard Press.
Origen of Alexandria (2014).
The commentary of Origen on St. John’s gospel
[Amazon Digital Services, Inc.].
Retrieved from Amazon.com.
Owens, L. (2014). Personal communication.
Ribi, A. (2013).
The search for roots: C.G. Jung and the tradition of gnosis
. Los Angeles and Salt Lake City: Gnosis Archive Books.
Robert, A. (Ed.)(1885a). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc6.htm.
Robert, A. (Ed.)(1885b). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc2.htm.
Robert, A. (Ed.)(1885c). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc1.htm.
Robert, A. (Ed.)(1885d). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc4.htm.
Robert, A. (Ed.)(1885e). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc7.htm.
Robert, A. (Ed.)(1885f). "Origen: contra celsum." Retrieved from http://gnosis.org/library/orig _cc5.htm.
Rowland, S. (2002).
Jung: a feminist revision
. Cambridge, UK: Polity.
Schaff, P. (Ed.)(2009).
The anti-Nicene fathers, vol. 8
[Amazon Digital Services, Inc.].
Retrieved from Amazon.com.

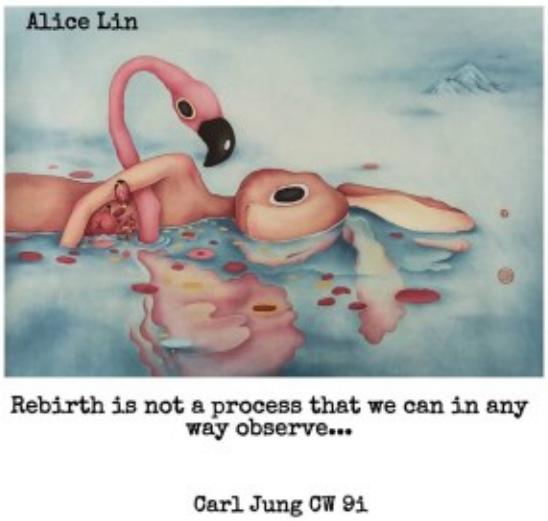
Schmidt, C. (Ed.), & Macdermot, V. (Trans.)(1997).
The books of Jeu and the untitled text in the Bruce codex
. Leiden, Netherlands: Brill Publishers.
Tertullian, Q., Roberts, A (Ed.), Donaldson, J. (Ed.), & Coxe, A. (Ed.)(2011).
Against the Valentinians
[Amazon Digital Services, Inc.].
Retrieved from Amazon.com.
Umail, M., & Von Franz, L. (2006).
Corpus alchemicum Arabicum
. Zurich: Living Human Heritage Publications.

© 2015 by Craig Chalquist

1. https://www.chalquist.com/jung&gnostics.html

Rebirth is not a process that we can in any way observe. **(2021-07-06 07:29)**

[paypal _donation _button border="5"]



[1]Archetypes and the Collective Unconscious

Rebirth is not a process that we can in any way observe.

We can neither measure nor weigh nor photograph it. It is entirely beyond sense perception.

We have to do here with a purely psychic reality, which is transmitted to us only indirectly through personal statements.

One speaks of rebirth; one professes rebirth; one is filled with rebirth. This we accept as sufficiently real.

We are not concerned here with the question: is rebirth a tangible process of some sort? We have to be content with its psychic reality.

I hasten to add that I am not alluding to the vulgar notion that anything "psychic" is either nothing at all or at best even more tenuous than a gas.

Quite the contrary; I am of the opinion that the psyche is the most tremendous fact of human life.

Indeed, it is the mother of all human facts; of civilization and of its destroyer, war. All this is at first psychic and invisible.

So long as it is "merely" psychic it cannot be experienced by the senses, but is nonetheless indisputably real.

The mere fact that people talk about rebirth, and that there is such a concept at all, means that a store of psychic experiences designated by that term must actually exist.

What these experiences are like we can only infer from the statements that have been made about them.

So, if we want to find out what rebirth really is, we must turn to history in order to ascertain what "rebirth" has been understood to mean.

Rebirth is an affirmation that must be counted among the primordial affirmations of mankind.

These primordial affirmations are based on what I call archetypes.

In view of the fact that all affirmations relating to the sphere of the suprasensual are, in the last analysis, invariably determined by archetypes, it is not surprising that a concurrence of affirmations concerning rebirth can be found among the most widely differing peoples.

There must be psychic events underlying these affirmations which it is the business of psychology to discuss-without entering into all the metaphysical and philosophical assumptions regarding their significance. In order to obtain a general view of their phenomenology, it is necessary to sketch the whole field of transformation experiences in sharper outline.

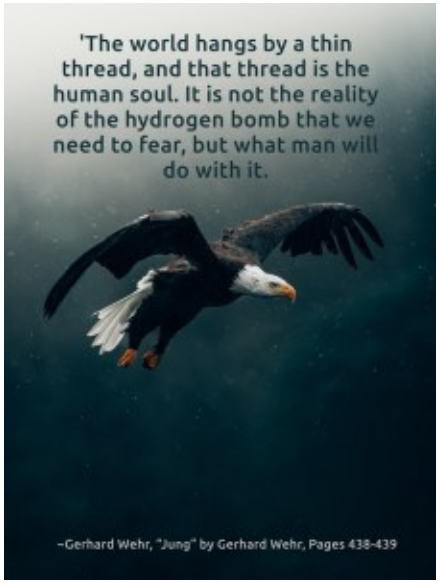
Two main groups of experience may be distinguished: that of the transcendence of life, and that of one’s own transformation. Carl Jung, CW 9i, Para 205-206

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=2SMZTYEB6GC79&dchild=1&keywords=jung+archetypes+and+the

---

Carl Jung: ’The world,’ said Jung, ’hangs by a thin thread, and that thread is the human soul. (2021-07-07 04:08)

[paypal _donation _button border="5"]


'The world hangs by a thin thread, and that thread is the human soul. It is not the reality of the hydrogen bomb that we need to fear, but what man will do with it.
–Gerhard Wehr, "Jung" by Gerhard Wehr, Pages 438-439

In Time, and then in the Houston Post of 16 September 1957, one read what effect the Swiss professor had had on his American guest:

"The old gentleman with the white hair and the knowingly flashing eyes leaned back in his armchair and thoughtfully smoked his pipe.

Seeming not to notice the microphone around his neck and the camera lens pointed at him, C. G. Jung spoke through the cloud of smoke that wreathed his head. His voice was loud and powerful.

In Time, and then in the Houston Post of 16 September 1957, one read what effect the Swiss professor had had on his American guest:

"The old gentleman with the white hair and the knowingly flashing eyes leaned back in his armchair and thoughtfully smoked his pipe.

Seeming not to notice the microphone around his neck and the camera lens pointed at him, C. G. Jung spoke through the cloud of smoke that wreathed his head. His voice was loud and powerful.

'The world,' said Jung, 'hangs by a thin thread, and that thread is the human soul.

It is not the reality of the hydrogen bomb that we need to fear, but what man will do with it.

If certain people in Moscow lose their nerve, then the world will be plunged into fire and flames.

As never before the world depends on the soul of man.'

This, the old wise man explains, is why the exploration and understanding of the human soul is more important than ever.

Gently guided by his interviewer Richard Evans, Jung wandered through the whole wide realm of his convictions and theories of the psyche.

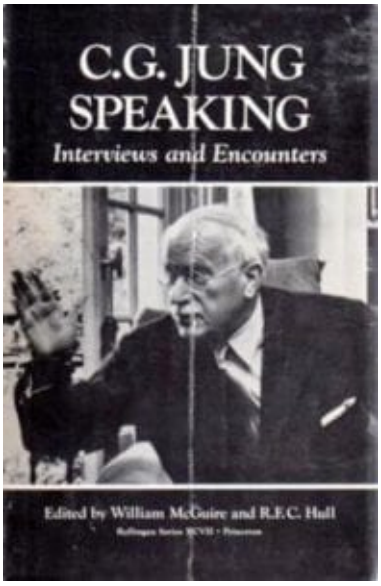
Jung’s presentation was as incomparable as it was fascinating.

It was the first time he had ever been in front of a television camera, the first time he had spoken to American listeners since his lectures on "Psychology and Religion" at Yale in 1938, and apart from a few lectures in Zurich, it was his only public appearance in ten years Jung scintillated and joked, the whole thing seemed to give him the greatest enjoyment.

In the studio his eyes sparkled behind his steel-rimmed spectacles, and his bristly white mustache moved when he laughed. "And Jung's laugh spoke for itself. Gerhard Wehr, "Jung" by Gerhard Wehr, Pages 438-439

Jung Relating to Freud, Adler, and Rank (2021-07-07 04:24)

[paypal _donation _button border="5"]



[1]C.G, Jung Speaking

Jung Relating to Freud, Adler, and Rank

Dr. Evans: Dr. Jung, many of us who have read a great deal of your work are aware of the fact that in your early work you were in association with Dr. Sigmund Freud, and I know it would be of great interest to many of us to hear how you happened to hear of Dr. Freud and how you happened to become involved with some of his work and ideas.

Dr. Jung: Well, as a matter of fact, it was the year 1900, in December, soon after Freud's book about dream interpretation had come out, that I was asked by my chief, Professor Bleuler, to give a review of the book.

I studied the book very attentively, and I did not understand many things in it, which were not clear to me at all; but from other parts I got the impression that this man really knew what he was talking about.

I thought "this is certainly a masterpiece—full of future."

I had no ideas then of my own; I was just beginning.

It was just when I began my career as assistant in the psychiatric clinic.

And then I began with experimental psychology or psychopathology.

I applied the experimental association methods of Wundt, the same that had been applied in the psychiatric clinic in Munich, and I studied the results and had the idea that one

should go once more over it.

So I made use of the association tests, and I found out that the important thing in them has been missed, because it is not interesting to see that there is a reaction—a certain reaction—to a stimulus word.

That is more or less uninteresting.

But the interesting thing is why people could not react to certain stimulus words, or only react in an entirely inadequate way.

Then I began to study these places in the experiment where the attention, or the capability of this person apparently began to waver or to
disappear, and I soon found out that it was a matter of intimate personal affairs people were thinking of, or which were in them, even if they momentarily did not think of them when they were unconscious with other words; that the inhibition came from the unconscious and hindered the expression in speech.

Then, in examining all these cases as carefully as possible, I saw that it was a matter of what Freud called repressions

.I also saw what he meant by symbolization.

Dr. Evans: In other words, from your word association studies, some of the things in The Interpretation of Dreams began to fall into
place.

Dr. Jung: Yes! And then I wrote a book about psychology of dementia praecox, as it was called then— now it is schizophrenia—and I sent the book to Freud, writing to him about my association experiments and how they confirmed his theory thus far.

That is how my friendship with Freud began.

Dr. Evans: There were other individuals who also became interested in Dr. Freud’s work, and one of them was Dr. Alfred Adler.As you
remember Dr. Adler, what in your estimation led him to become interested in Dr. Freud’s work?

Dr. Jung: He belonged; he was one of the young doctors that belonged to his surroundings there.

There were about twenty young doctors who followed Freud there, who were—who had a sort of little society.

Adler was one who happened to be there, and he learned— he studied Freud’s psychology in that circle.

Dr. Evans: Another individual, of course, who joined this group was Otto Rank, and he, unlike yourself, Dr. Adler, and Dr. Freud was not a
physician; did not have the Doctor of Medicine degree. Was this regarded by your group at

the time as something unusual, to have someone become interested in these ideas who was not by training a physician?

Dr. Jung: Oh no! I have met many people who represented different faculties who were interested in psychology.

All people who had to do with human beings were naturally interested; theologians, lawyers, pedagogues; they all had to do with the human mind and these people were naturally interested.

Dr. Evans: Then your group, including Freud, did not feel that this was exclusively an area of interest for the physician? This was something
that might appeal to many?

Dr. Jung: Oh my, yes! Mind you, every patient you have gets interested in psychology.

Nearly everyone thinks he is meant to be an analyst, inevitably.

Jung's Appraisal of Freudian Psychosexual Development

Dr. Evans: One of the very fundamental ideas of the original psychoanalytic theory was Freud's conception of the libido as a sort of broad,
psychic sexual energy. Of course, we all know that you began to feel that Dr. Freud might have laid, perhaps, a little too much stress on
sexuality in his theories. When did you first begin feeling this?
Dr. Jung: In the beginning, I had naturally certain prejudices against this conception, and after a while, I overcame them.

I could do that from the weight of my biological training. I could not deny the impulses of the sexual instinct, you know.

Later on, however, I saw that it was really one-sided because, you see, man is not only governed by the sex instinct; there are other instincts as well.

For instance, in biology you see that the nutritional instinct is just as important as the sex instinct.

Although in primitive societies sexuality plays a role, food does much more. Food is the all-important interest and desire. Sex—that is something they can have everywhere —they are not tried.

But food is difficult to obtain, you see, and so it is the main interest.

Then in other societies—I mean civilized societies— the power drive plays a much greater role than sex. For instance, there are many big
business men who are impotent because their full energy is going into money making or

dictating the roles to everybody - else.

That is much more interesting to them than the affairs of women.

Dr. Evans: So in a sense, as you began to look over Dr. Freud's emphasis on sexual drive, you began to think in terms of other cultures, and
it seemed to you that this emphasis was not of sufficient universality to be assessed primary importance.

Dr. Jung: Well, you know, I couldn't help seeing it, because I had studied Nietzsche. I knew the work of Nietzsche very well.

He had been a professor at Basel University, and the air was full of talk about Nietzsche; so naturally I had studied his works.

And from this I saw an entirely different psychology, which was also psychology—a perfectly competent psychology, but built upon the power drive.

Dr. Evans: Do you think it possible that Dr. Freud was either ignoring Nietzsche, or had perhaps not wanted to be influenced by Nietzsche?

Dr. Jung: You mean his personal motivation?

Dr. Evans: Yes.

Dr. Jung: Of course it was a personal prejudice

.It happened to be his main point, you know, that certain people are chiefly looking for this side, and other people are looking for another side.

So, you see, the inferior Dr. Adler, the younger and weaker, naturally had a power complex.

He wanted to be the successful man. Freud was a successful man; he was on top, and so he was interested only in pleasure and the
pleasure principle, and Adler was interested in the power drive.

Dr. Evans: You feel that it was a sort of function of Dr. Freud's own personality?

Dr. Jung: Yes, it is quite natural; it is one of two ways how to deal with reality.

Either you make reality an object of pleasure, if you are powerful enough already; or you make it an object of your desire to grab or to possess.

Dr. Evans: Some observers have speculated that the patients whom Dr. Freud saw in the Vienna of this period were so often sexually
repressed that they may have been representative of a cultural type; or, in other words, since these patients were a part of a Viennese
society, believed to have been a rather "repressed" society, Freud's patients, perhaps, demonstrated an undue tendency to react to sexual

frustration, reinforcing his ideas of a sexual libido.

Dr. Jung: Well, it is certainly so that at the end of the Victorian age there was a reaction going over the whole world against the sex taboos,
so-called

.One didn't properly understand any more why or why not; and Freud belongs in that time, a sort of liberation of the mind of such
taboos.

Dr. Evans: There was a reaction, then, against the sort of tight, inhibited culture he was living in.

Dr. Jung: Yes, Freud, in that way—on that side, really belonged to the category of a Nietzschean mind.

Nietzsche had liberated Europe from a great deal of such prejudices, but only concerning the power drive and our illusions as to motivations of our morality.

It was a time critical of morality.

Dr. Evans: So Dr. Freud, in a sense, was taking it from another direction—

Dr. Jung: Yes.And then, moreover, sex being the main instinct and the dominating instinct in a more or less safe society, when the social
conditions are more or less safe, sexuality is apt to predominate because people are taken care of.

They have their positions.

They have
enough food. When there is no question of hunting or seeking food, or something like that, then it is quite probable that patients you meet have more or less all some sexual complex.

Dr. Evans: So the sex drive is potentially the drive in that particular society most likely to be inhibited?

Dr. Jung: Yes. It is a sort of finesse, almost, when you find out that somebody has a power-drive and their sex only serves the purpose of
power.

For instance, a charming man whom all women think is the real hero of all hearts; he is a power-fable, like a Don Juan, you know.

The woman is not his problem; his problem is how to dominate. So in the second place after sex comes the power drive, and even that is not the end.

Dr. Evans: To proceed further, in the orthodox psychoanalytic view, as you well know, there is much attention paid to what Freud called
psychosexual development, in that the individual encounters a series of problems in sequence

which he must resolve in order to progressively mature. It appears that one of the earliest problems the individual seems to have centers around, you might say, primitive oral satisfactions; or oral zone experiences, including weaning, represent some of the first frustrations for the infant.

Dr. Jung: I think, you see, that when Freud says that one of the first interests, and the foremost interest is to feed, he doesn't need such a
peculiar kind of terminology like "oral zone." Of course, they put it into the mouth—

Dr. Evans: Then you look at Freud's oral level of development in a less complicated sense without a sexual connotation?

Dr. Jung: Science consists to a great extent of meal talk.

Dr. Evans: In summary then, Dr. Jung, with reference to the oral level of development, you prefer to look at it rather literally, as a sort of
hunger drive or drive for nutrition. Another rather fundamental point in the development of the ego in the orthodox psychoanalytic view is that the oral level is followed by another critical level, an anal level of development. At this level another crucial, early frustration arises; that is, frustration centering around the problem of toilet-training. In Ego development and later character formation, Freud saw poor resolution of such problems as being rather serious.

Dr. Jung: Well, one can use such terminology because it is a fact that children are exceedingly interested in all orifices of the body and in
doing all sorts of disgusting things, and sometimes such a peculiarity keeps on into later life

.It is quite astonishing what you can hear in this respect.

Now it is equally true that people who have such prevalences also develop a peculiar character.

In early childhood a character is already there. You see, a child is not born tabula rasa as one assumes.

The child is born as a high complexity, with existing determinants that never waver through the whole life, and that give the child his character.

Already, in earliest childhood, a mother recognizes the individuality of her child; and so, if you observe carefully, you see a tremendous difference, even in very small children.

These peculiarities express themselves in every way.

First, the peculiarities express themselves in all childish activities—in the way he plays, in the things he is interested in.

There are children who are tremendously interested in all moving things, in the movement chiefly, and in all things they see that affect the body.

So they are interested in what the eyes do, what the ears do, how far you can bore into the nose with your finger, you know.

They will do the same to the anus; they will do whatever they please with their genitals.

For instance, when I was in school, we once stole the class book where all the punishments were noted, and there our professor of religion had noted, "So-and-so punished with two hours because he was toying with his genitals during the religious hour."

These interests express themselves in a typically childish way in children. Later on they express themselves in other peculiarities which are
still the same, but it doesn't come from the fact that they once had done such and such a thing in childhood.

It is the character that is doing it.

There is a definite complexity, and if you want to know something about possible reasons, you must go to the parents.

In any case of a child's neurosis, I go back to the parents and see what is going on there, because children have no psychology of their own, literally taken.

They are so much in the mental atmosphere of the parents, so much a participation mystique with the parents.

They are
imbued by the maternal or paternal atmosphere, and they express these influences in their childish way.

For instance, take an illegitimate child.

They are particularly exposed to environmental difficulties such as the misfortune of the mother, etcetera, etcetera, and all the
complications.

Such a child will miss, for instance, a father.

Now in order to compensate for this, it is just as if they were choosing or nominating a part of their body for a father, a substitution for the father, and they develop, for instance, masturbation.

That is very often so of illegitimate children; they become terribly autoerotic, even criminal.

Dr. Evans: With reference to the role of the parents in development, one of the central parts of psychosexual development in orthodox
psychoanalytic theory is the Oedipal level of development. It is at this level that the problem of premature sexuality relating to the opposite
sex parent emerges. This problem, like the earlier ones mentioned, must also be resolved, or it will result in the formation of an Oedipus
complex.

Dr. Jung: That is just what I call an archetype. That is the first archetype Freud discovered; the first and the only one.He thought that this
WAS the archetype.

Of course, there are many such archetypes. You look at Greek mythology and you find them, any amount of them.

Or look at dreams and you find any amount of them.

To Freud, however, incest was so impressive that he chose the term "Oedipus Complex," because that was one of the outstanding examples of an incest complex; though, mind you, it is only in the masculine form, because women have an incest complex too which, to Freud, was not an Oedipus.

So it is something else?

He saw this only as a term for an archetypal way of behavior. In the case of a man—a man's relation, say, to his mother.

He also means to his daughter because whatever he was to his mother, he will be it to the daughter too. It can be this way or that way.

Dr. Evans: Then you believe, in other words, that the Oedipus complex is not as important an influence in itself as Freud did, but that it is
only one of many archetypes?

Dr. Jung: Yes. It is only one of the many, many ways of behavior. Oedipus gives you an excellent example of the behavior of an archetype.

It is always a whole situation.

There is a mother; there is a father; there is a son; so there is a whole story of how such a situation develops and to what end it leads finally.

That is an archetype.

An archetype always is a sort of abbreviated drama. It begins in such and such a way, extends to such and such a complication, and finds its solution in such and such a way.

That is the usual form. For instance, take the instinct in birds of building their nests. In the way they build the nests, there is the beginning, the middle, and the end.

The nests are built just to suffice for a certain number of young.

The end is already anticipated.

That is the reason why, in the archetype, it is hard.

There is no time; it is a timeless condition where beginning, middle, and end are just the same; they are all given in one.

That is only a hint to what the archetype can do, you know, but that is a complicated question.

Dr. Evans: To discuss more specifically Freud's concept of the Oedipus complex, a rather commonly held belief, again within the confines of
orthodox psychoanalytic theory, is that, in a sense, the child's early family behavior patterns with the mother, the father, etc., are to some
extent repeatedly relived, and can be regarded as a "repetition compulsion." For example, when the young man gets married, he may react to his wife as he did to his mother, or he may be searching for someone like his mother. Likewise, the daughter, as she looks for a husband, may be searching for a father. This will be repeated over and over again. This appears to be the heart of what the early Freudians were theorizing. Now, does this type of recapitulation of the very early Oedipus situation fit in with your conceptions?

Dr. Jung: No. You see, Freud speaks of the incest complex just in the way you describe, but he omits completely the fact that with this
Oedipus complex, he is only giving the contrary—namely, the resistance against it.

For instance, if the Oedipus pattern were really predominant, we would have been suffocated in incest half a million years ago, at least.

But there is a compensation. In all of the early levels of civilization you find the marriage laws, namely, exogamic laws.

The first form, the most elemental form, is that the man can marry his cousin on the maternal side.

The next form is that the man can only marry his cousin in the second degree, namely, from the grandmother.

There are four systems; quarter marriages, systems of 8 and 12, and a 6-system.

In China, there are still traces of both a 12-system and of a 6-system.

And those are developments beyond the incest complex and against the incest complex.

Now if sexuality is predominant, particularly incestual sexuality, how can it develop?

These things have developed in a time long before there was any idea of a child—say of my sister. That's all wrong.

On the contrary, it was a royal prerogative as late as the Caanite kings in Persia, and among the Egyptian Pharaohs, that the Pharaoh had a daughter from his sister; he married that daughter and had a child with her, and then married his granddaughter.

Because that was royal prerogative.

You see, the preservation of the royal blood is always a sort of attempt at the highly appreciated incestuous restriction of the numbers of ancestors, because this is loss of ancestors.

Now, you see, that must be explained too. There is not only the one thing that shows its compensation.

You know this plays a very great role in the history of human civilization.

Freud is always inclined to explain these things by external influences.

For instance, you would not feel hampered in any way if there were not a law against it. No one is hampered by one's self.

And that's what he never could admit to me.

Jung's Appraisal of Freud's Structural Concepts: Id, Ego, and Super-Ego

Dr. Evans: Going still further into the development of Dr. Freud's theory, which you acknowledge as a significant factor in the development of many of your own early ideas, Dr. Freud, of course, talked a great deal about the unconscious.

Dr. Jung: As soon as research comes to a question of the unconscious, things becomes necessarily blurred, because the unconscious is
something which is really unconscious!

So you have no object—nothing.

You only can make inferences because you can't see it; and so you have to create a model of this possible structure of the unconscious.

Now Freud came to the concept of the unconscious chiefly on the basis of the same experience I have had in the association experiment;
namely, that people reacted—they said things—they did things—without knowing that they had done it or had said it.

This is something you can observe in the association experiment; sometimes people cannot remember afterward what they did or what they said in a moment when a stimulus word hits the complex.

In the word association reproduction experiment, you go through the whole list of words.

You see that the memory fades when there is a complex reaction or block.

That is the simple fact upon which Freud based his idea of the unconscious.

There is no end of stories, you know, about how people can betray themselves by saying something they didn't mean to say at all; yet the

unconscious meant them to say just that thing.

That is what we can see, time and again, when people make a mistake in speech or they say something which they didn't mean to say; they just make ridiculous mistakes.

For instance, when you want to express your sympathy at a funeral, you go to someone and you say, "I congratulate you"; that's pretty painful, you know, but that happens, and it is true.

This is something that goes parallel with Freud's whole idea of the psychopathology of everyday life.

In Paris there was Pierre Janet who worked out another side of the understanding of unconscious reactions.

Now, Freud refers very little to Pierre Janet, but I studied with him while in Paris and he very much helped form my ideas.

He was a first class observer, though he had no systematic, dynamic psychological theory; his is a sort of physiological theory of the unconscious phenomena.

There is a certain depotentiation of the tension of consciousness; it sinks below the level of consciousness and thus becomes unconscious.

That is Freud's view too, but he says it sinks down because it is helped; it is repressed from above.

That was my first point of difference with Freud.

I think there have been cases in my observations where there was no repression from above; those contents that became unconscious
had withdrawn all by themselves, and not because they were repressed.

On the contrary, they have a certain autonomy.

They have discovered the concept of autonomy in that these contents that disappear have the power to move independently from my will.

Either they appear when I want to say something definite; they interfere and speak themselves instead of helping me to say what I want to say; they make me do something which I don't want to do at all; or they withdraw in the moment that I want to use them.

They certainly disappear!

Dr. Evans: And this then is independent of any of the, you might say, pressures on the consciousness as Freud suggested?

Dr. Jung: Yes. There can be such cases, sure enough, but besides them, there are also the cases that show that the unconscious contents
acquire a certain independence.

All mental contents having a certain feeling tone that is emotional have the value of an emotional affect—have the tendency to become autonomous.

So, you see, anybody in an emotion will say and do things which he cannot vouch for.

He must excuse himself of a mistake; he was non compos mentis.

Dr. Evans: Dr. Freud suggested that the individual is born under the influence of what he called the Id, which is unconscious and undeveloped, a collection of animal drives. It is not very easily understood where all these primitive drives—all these instincts—come from.

Dr. Jung: Nobody knows where instincts come from.

They are there and you find them. It is a story that was played millions of years ago.

Their sexuality was invented, and I don't know how this happened; I wasn't there!

Feeding was invented very much longer ago than even sex, and how and why it was invented, I don't know.

So we don't know where the instinct comes from. It is quite ridiculous, you know, to speculate about such an impossibility.

So the question is only—where do those cases come from where instinct does not function.

That is something within our reach, because we can study the cases where instinct does not function.

Dr. Evans: Could you give us some rather specific examples of what you mean by cases where instinct does not function?

Dr. Jung: Well, you see, instead of instinct, which is a habitual form of activity, take any other form of habitual activity.

Consider a thing that is absolutely controlling which fails to function; then it's worse, and suddenly we can't think of any other thing.

For instance, a man who writes fluently suddenly makes a ridiculous mistake; then his habit hasn't functioned.

Also, when you ask me something, I'm supposed to be able to react to you; but certainly if I am pushed beyond, or if you succeed in touching upon one of my complexes, you will see that I become absolutely perplexed.

Words fail me.

Dr. Evans: We haven’t seen you very perplexed yet, Dr. Jung.

Dr. Jung: I am a good example of psychology, you know, a fellow who knows his stuff quite well—the professor asks him and he cannot say a word.

Dr. Evans: To continue, another part of Dr. Freud’s theory, of course, that became very important, to which we have already alluded, was the
idea of the conscious; that is, out of this unconscious, instinctual "structure," the Id, an Ego emerges. Freud suggested that this ego resulted from the organism’s contact with reality, perhaps a product of frustration as reality is imposed on the individual. you accept this conception of the ego?

Dr. Jung: If man has an ego at all, that is your question.

Ah, that is again such a case as before; I wasn’t there when it was invented.

However, in this case, you see, you can observe it to a certain extent with a child.

A child definitely begins in a state where there is no ego, and about the fourth year or before, the child develops a sense of ego—"I, myself."

There is, in the first place, a certain identity with the body. For instance, when you ask primitives, they emphasize always the body.

When you ask—who has brought this thing here—the Negro will say "I brought it," no accent on the "I," simply "brought it." Then if you say—why have YOU brought it—he will say, you know, ME, ME, Yes, I, MYSELF, this given object, this thing here.

So the identity with the body is one of the first things which makes an ego; it is the spatial separateness that induces, apparently, the concept of an ego.

Then, of course, there are lots of other things. Later on there are mental differences and other personal differences of all sorts.

You see, the ego is continuously building up; it is not ever a finished product—it builds up. You see, no year passes when you do not discover a new little aspect in which you are more ego than you have thought.

Dr. Evans: Dr. Jung, there has been much discussion about how certain experiences in the early years influence the formation of the ego. For example, one of the most extreme views concerning such early influences was advanced by Otto Rank. He spoke of the birth trauma and suggested that the trauma of being born would not only leave a very powerful impact on the developing ego, but would have residual
influence throughout the life of the individual.

Dr. Jung: I should say that it is very important for an ego that it is born; this is highly traumatic, you know, when you fall out of heaven.

Dr. Evans: However, do you take literally Dr. Otto Rank’s position that the birth trauma has a profound psychological effect on the individual? C.G. Jung Speaking, Page 277-286

1. https://smile.amazon.com/C-G-Jung-Speaking-C-G/dp/0691018715/ref=sr_1_1?dchild=1&keywords=jung+speaking&qid=1612016015&sr=8-1

Sonu Shamdasani interviewed by Ann Casement (2021-07-07 04:52)

[paypal _donation _button border="5"]

[1]Sonu Shamdasani Interviewed by Ann Casement

Sonu Shamdasani interviewed by Ann Casement

Abstract: Sonu Shamdasani interviewed by Ann Casement about Jung's The Red Book: Liber Novus in the course of which they range over issues to do with what drew Shamdasani to Jung; how he came to be involved in editing, translating and publishing Liber Novus; why he is so passionate about it; where it stands in relation to Jung's other work; some of the central figures that appear in the book such as Philemon and Izdubar; what Liber Novus might offer training candidates and succeeding generations of Jungians; how it has changed Shamdasani's own impression of Jung and what he hopes this enormous project will achieve; why Jung did not publish it in his own lifetime and whether he was mistaken in not doing so; and what impact the publication of Liber Novus will have on Jung's reputation worldwide as

well as within the Jungian community.

Preamble:

This interview with Sonu Shamdasani took place on the 1st September 2009 prior to the publication of C.G. Jung's The Red Book: Liber Novus, which was launched in New York on 7th October 2009 at the Rubin Museum. Jung's original is on display there until February 2010.

The book has a text written in German Gothic script giving it the look of a medieval manuscript and edited and introduced by Sonu Shamdasani, with the German translated into English by Mark Kyburz, John Peck and Sonu Shamdasani.

The main focus of the interview is on the text in the book which was worked on by Jung over the course of sixteen years from 1914 to 1930, and the book begins with a quotation from Jung (1957) that includes the following:

My entire life consisted in elaborating what had burst forth from the unconscious and flooded me like an enigmatic stream and threatened to break me . . . Everything later was merely the outer classification, the scientific elaboration, and the integration into life.

But the numinous beginning, which contained everything, was then.

Sonu Shamdasani & Ann Casement

Shamdasani postulates that the 'crisis of language' in the text emerges from Jung's tension between directed and non-directed thinking.

The non-directed language is the primary source of directed thinking and fuels the work but the tension in this verbal alchemy is unresolved and the text oscillates between the two poles.

Liber Novus is not a scientific work but a private cosmology which forms the bedrock of Jung's public work.

There is a parallel universe operating and neither is reducible to the other.

For instance, how does one reconcile Western science with what science has forsaken?

How does psychology differentiate religious experiences from psychosis?

Madness is assumed to be contrary to reason but what does one do with experiences that are so far from rationality?

What is prophetic in Jung's text is the rebirth of the God image and the image of God.

The plates of Jung's tempera paintings in Liber Novus show him to be a gifted artist who could have exhibited the paintings, but he was interested in their symbolic not their aesthetic representations and chose to be a psychologist rather than an artist.

Nevertheless, the book is of cultural interest (as many of Jung's ideas already are) as a work of artistic and literary merit.

The artistic element shows the influence of motifs from the indigenous civilizations of Ancient Egypt, India, Mexico, Tibet, as well as artists such as Odilon Redon and the Symbolist movement, and the frescos and mosaics in Ravenna which Jung had visited.

The literary content of Liber Novus is comparable to Dante's Divine Comedy and Nietzsche's Zarathustra, and the key figure of Philemon is, at the first level, derived from Ovid's Metamorphoses and Goethe's Faust: Part Two.

The book is published by W.W. Norton in the Philemon Series of the Philemon Foundation, whose editor, Jim Mairs, spent some time explaining to me in New York the intricate technical issues involved in realizing this magnificent production.

The first printing of the book sold out prior to publication.

AC: What drew you to Jung?

SS: I first read Jung when I was 18 when I was in India visiting ashrams and the first text I read was The Secret of the Golden Flower and what struck me about it is that it seemed to offer the possibility of mediation between East and West in terms of psychology.

So that's what drew me.

AC: What in that text specifically drew you to Jung?

SS: Approaching mysteries without sacrificing reason.

AC: Would you give a brief account of how you got involved in editing, translating and publishing The Red Book: Liber Novus and your dealings with Jung's Heirs and publishers.

SS: I first began attempting to reconstruct the period which Jung calls his confrontation with the unconscious around 1991 and pretty quickly hit a brick wall because the texts I had available were the chapter in Memories, Dreams, Reflections, and the only reliable account which is the 1925 Seminar.

I tried to look at these two and construct a clear chronology which was just impossible, and without a chronology you really can't understand what is taking place.

I began to find mention of some comments about The Red Book in correspondence that I found and I discovered that Jung had had it transcribed, and in 1996 I came across one transcription and one partial transcription the following year.

By that stage, I was in contact with Jung's Heirs.

I had edited his seminar On the Psychology of Kundalini Yoga and had been doing research in Switzerland and was engaged in discussions with the Heirs concerning publication of his unpublished works.

That was the beginning of my comprehensive study of the unpublished manuscripts at the ETH (Swiss Federal Institute of Technology), so within that context I gave them copies, indicating that this is what I'd found.

I knew I didn't have everything that there was.

That opened up a conversation in 1997 of what to do with the texts and I gave a presentation, wrote a couple of reports and had lengthy discussions about the topic and the Heirs decided to release it for publication in May of 2000 and an announcement that this work was taking place was released in the summer of 2001.

AC: Could you say a bit more about your dealings with the publishers.

SS: Initially the attempts to get publishers interested did not result in an offer that was accepted, until contact was made with Jim Mairs at Norton.

He immediately understood what the project needed, and was prepared to work toward the excellent result which we now all have before us, sparing no cost in ensuring that the work appeared in the finest form possible.

The project could not have found a better publisher or editor, and working with Norton has been a pleasure.

AC: Why did you want to be involved with Liber Novus and why are you passionate about it?

SS: Well, like anyone else engaged with Jung's work who's had one's interest piqued in the subject through the mentions in Memories, the few paintings reproduced—with hindsight, in very poor reproductions—in Word and Image, I wanted to read it.

From what Jung stated or was reported to state in Memories, it was clear that it would provide the key to the confrontation with the unconscious which was the source of his later work, so it was clear that without this key one couldn't understand the genesis of his later work.

So that was the interest that led me to want to study it.

As regards publication, I didn't enter the situation initially wanting to publish the work.

This was then a point of discussion with Jung's Heirs and to summarize, once one actually considered the topic, there was no reason not to publish it.

The work enables individuals to gain a window into the genesis of Jung's psychology like no other.

From a scholarly point of view, I had studied the material, but rather than simply making use of the material in my own works I think it's important to make these works available in proper historical editions so that everyone has access to them.

I think that it's only on the basis of proper historical editions that basic primary scholarship is possible which enables the secondary literature to be based on a reliable foundation.

So from my point of view, my interests were not simply how I could exploit the material that I'd seen and read but also how this could contribute to grounding, to developing the discipline of Jung history on a reliable basis and hence contributing to the general understanding of Jung as a whole.

I don't think I wanted to be involved with it—I just found that I happened to be—so it was ineluctable.

You find yourself burdened with a particular task.

Now, in terms of the question concerning passion, to me scholarship is a passionate pursuit.

You engage in research to understand the historical genesis of particular works. In my view, without understanding that, you can't fully understand Jung's work per se.

That's where the passion comes from.

AC: Where does Liber Novus stand in relation to Jung's other work?

SS: You won't get at the centre of the period that Jung calls his confrontation with the unconscious without it.

If you look at his work up to, say, 1914, he'd already formulated his conception of the emotionally-stressed complexes, of the unconscious, he'd developed his notions of the psychological types of the introvert and the extravert—characterized at that point by thinking and feeling respectively, the psychological mechanisms of introversion and extraversion, the non-sexual concept of libido, a phylogenetic notion of the unconscious, which he'd later call the collective unconscious, the primordial images which he'd later call archetypes, the notion that dreams were not wish-fulfilment but that they had a compensatory function that paved the way for the future.

The bulk of what one could call Jung's structural theory is already established by 1914.

So when he says that the core of his later work was from his confrontation with the unconscious it clearly doesn't pertain to the initial formulation of these concepts.

Now what I think I demonstrated in my work Jung and the Making of Modern Psychology: the Dream of a Science is that to understand the concepts I've just mentioned, you only have to look at the synthetic way in which Jung drew notions from an intersecting array of debates within 19th century thought and synthesized them in an original manner.

What is distinctive and what is left out of that list is the notion of individuation and the concept of the self, namely the notion of how personality develops over time and also what Jung initially calls the subject imagos of the persona, shadow, anima/animus, and last but not least, the mana personality.

So those are what one could call the first theoretical fruits of the confrontation with the unconscious as in Liber Novus and most critically the notion of individuation.

It forms both an account of Jung's process of individuation and the genesis of the articulated conception of the process of individuation at the same time.

Secondly, I am speaking at this level in terms of the theoretical fruits but this is not a theoretical book—he doesn't use theoretical language and deliberately eschews it.

In his Preface to the revised version of Transformations and Symbols of the Libido or Symbols of Transformation, he says that the question he posed to himself soon after completing the book was what was his myth, and his endeavour was an attempt to understand what his myth was.

That project is embodied in Liber Novus—what the work develops or portrays is what I call Jung's private cosmology.

This runs parallel to his public scholarly writings, but neither is reducible to the other, and this continues on after he stopped working on the book, in his murals and stone carvings in the tower at Bollingen.

AC: What motivated him to do it?

SS: It is critical to separate out different events.

He was motivated to engage in the process of self-investigation first in a sense in which that is what he had been doing—introspection, self-investigative work, which were respectable methods in psychology and medicine at that time, so in one sense it is simply a natural continuity between his own self-investigative procedures and practices that were common in psychology at that time.

Critically his 1913 visions or waking fantasies of apocalypse engulfing Europe led him to think that he was in a psychological disturbance and he wanted to get at the root of what was taking place.

At one level, his project can be seen as a continuation of his theoretical study Transformations and Symbols of the Libido, which had been a study of fantasy thinking and mythological thinking and its presence in modern day individuals so that in that sense it naturally follows on from the theoretical questions that he'd been posing, and this led him to engage in what he would later term the process of active imagination.

So this is talking about his actual self-investigation.

One needs to distinguish quite sharply between Liber Novus and the records of his self-investigation which are portrayed in The Black Books.

Liber Novus is a work—I call it a work of psychology written in a literary and prophetic form.

What leads him to compose this work is the outbreak of World War I, which leads him to believe that some of his fantasies were prophetic and precognitive and led him to view all his material in a new light as not merely being about his personal psychology but connected with events in the world at large.

It is this that leads him to write the first hand-written draft of the first two parts of Liber Novus – Liber Primus and Liber Secundus, in which he takes the active imaginations and adds a second layer of lyrical elaboration and commentary.

AC: Would you confirm all relevant dates relating to The Black Books (1913, active imagination), and The Red Book. Jung added the tempera paintings later to the text – is that correct?

SS: The first of the so-called Black Books is actually brown.

This is a notebook which he'd written up to 1902. He picks it up again in the autumn of 1913.

This is the record of an experiment—a combination of active imaginations and reflections on his mental states.

He commenced writing the handwritten manuscript of Liber Novus in the summer of 1914 and it's not quite known when he finishes writing it, in all likelihood sometime in 1915.

He then has the manuscript typed and edits it and sends it out to some colleagues for comments.

He then begins transcribing it again by hand onto parchment pages which he illustrates.

After this he commissions a leather folio volume into which he inserts these first parchment pages and continues the transcription of the texts.

One reason for this is if you look at the first parchment pages, you will see there is really a high degree of absorption.

It is clear looking at the pages in the red folio volume that they take the ink a lot better.

The first pages are oversaturated and there is a lot of bleed through.

He ultimately never completes the transcription into the calligraphic volume.

The active imaginations recommence in the summer of 1915, and in the autumn of 1917 he writes a further manuscript which continues where the handwritten manuscript left off.

The handwritten manuscript contained active imaginations up to February 1914 and the subsequent manuscript which he called Scrutinies picks up exactly at that point and contains fantasies up to 1916.

This forms really the final part of the work and he then has this typed as well.

At some point, which I estimate to be the mid-1920s, he takes the typed draft and he edits it again, at certain points modernizing the language.

He's not editing the actual fantasies but editing the second layer of elaboration and commentaries.

The differences between the various texts are indicative of a psychological elaboration and his attempt at psychologically understanding what is taking place.

What's striking about this is he's editing also material he's already left out of the calligraphic volume so that there is no one final text.

One is dealing here with an unfinished manuscript corpus and all of these levels are interesting and important.

AC: Apart from Toni Wolff to whom else in his inner circle did he show Liber Novus?

SS: In my researches, I often ask, did Jung show someone a copy of The Red Book? If he didn't, it's to me indicative that he didn't consider them part of his inner circle.

This actually makes up the bulk of the people who were around him.

So the number of individuals that he gave copies to or showed it to as much as I've been able to reconstruct it is quite small. One figure whom he gave copies to was a friend and colleague, Wolfgang Stockmayer.

Stockmayer is not a name one hears of today in Jungian circles.

He gave access to the work to von Franz, Tina Keller, and there are other individuals whom he gave brief glimpses to such as James Kirsch—allowed them to look at it but did not give them a copy.

The number is not big.

One can assume by extrapolation that figures such as C.A. Meier or Franz Riklin, Senior, were also party to discussions around this but one can't be absolutely certain.

AC: Toni Wolff being the most important?

SS: Well, she appears to have done the first transcription but the most important person is Emma Jung and not Toni Wolff.

AC: Liber Novus represents Jung's esoteric thinking which, from then on, he leaks into his exoteric writing, for example, Answer to Job—would you agree?

SS: The situation one finds is that Jung's writings post-1914 do not represent a straightforward evolution, in the manner in which you can trace his writings prior to 1914.

In this intense period from 1914 onwards, Jung had elaborated conceptions which he would take the next thirty years to sift, to elaborate and to put into print.

So, for instance, the central issues in the work are religious, but Jung does not embark in a serious manner in public on the topic of religion until something like The Terry Lectures and, ultimately the themes of the work and the theology embedded in Liber Novus reaches a true articulation in Answer to Job decades later.

AC: Would you say something about how the contents of Liber Novus impacted Jung's analytical practice, for instance, where he states the main interest of his work is not concerned with the treatment of neuroses but rather with the approach to the numinous.

SS: Jung's self-experimentation was in part a collective experiment, involving his patients.

Jung encouraged his patients to engage in active imagination and attempted to see to what extent the process of development he had undergone could be replicated and had typical phases.

If one reads diaries of Jung's patients, one could describe aspects of Jung's therapeutic practice as supervising the self-experimentation of his patients.

A distinctive aspect of Jung's practice is what one could term the therapeutics of the individuation process, and in this regard, his statements about psychotherapy being ultimately concerned with the approach to the numinous are directly pertinent.

AC: Any idea about how it might impact Jungian theory and analytical practice?

SS: This is a question for contemporary theorists and practitioners. In as much as contemporary endeavours are directly related to Jung's work—and there is clearly much in the Jungian field which isn't—I would imagine that the unparalleled insight into the constitution of his work that Liber Novus affords would have a fructifying effect.

AC: Would you say something about the figure of Philemon?

SS: Jung gives particular significance to the figure of Philemon, as we know from the comments reproduced in Memories, where he describes him as being like a guru.

Now who is Jung's Philemon?

As we know, at the first level the figure derives from Ovid's Metamorphoses and also Goethe's rendition in Faust: Part Two where Faust is wanting to build on reclaimed land.

Faust wants Philemon and Baucis removed and Mephistopheles simply kills them.

Philemon, as he appears in Liber Novus, is a magician and Jung first goes to him to learn magic, which is an interesting critical theme in the work that doesn't ever really surface in his public writings.

In the course of Liber Novus, Philemon is quite an ambivalent figure. Philemon reaches his apotheosis in Scrutinies.

It is there that he really takes on the significance of the role ascribed to him in Memories.

So, for instance, one finds that in Scrutinies, The Sermons to the Dead are addressed by Philemon to the dead and after each Sermon, Philemon adds his elucidating commentaries.

Also, in Scrutinies, Jung realizes that much of what he'd written in the early part of the book was given to him by Philemon.

In a certain sense, he comes to see Philemon as the implicit author of the first two books, which is represented in the prophetic style.

This is the language of Philemon which Jung then increasingly disidentifies from, i.e., realizing there is this figure in him who thinks and writes in such a way.

This encounter with Philemon is an attempt to establish a right relation to Philemon, and is portrayed elliptically in the chapter on the mana personality in the relations between the 'I' and the unconscious in 1928.

In terms of his later writings, Philemon is an example of what Jung would call the archetype of the Wise Old Man but that term doesn't convey the richness of this figure—as William James would say, it's a 'thin' language compared to the thick description one finds in Liber Novus itself.

AC: Would you want to say something about any of the other figures in The Red Book?

SS: One critical figure is that of Izdubar.

If you look at the painting of Izdubar, he resembles the representations of Izdubar in Roscher's Lexicon of Classical Mythology. Izdubar was an earlier name given to Gilgamesh, which was based on a mistranscription.

Jung himself was aware of this, so in 1912 in Transformations and Symbols of the Libido, he is referring to Gilgamesh, using the modern form.

It is interesting that he goes back to what he knows is a mistranscription, which seems to indicate the manner in which this figure was related to, but not identical with the figure from the epic.

There is a great deal of pathos in the encounter with Izdubar. Izdubar, who's seeking to go to where the sun goes, to be reborn, to seek immortality, encounters Jung, or Jung's 'I' to put it more accurately, and is almost mortally paralysed by science when he realizes that he will never reach immortality.

The manner in which Jung or his 'I' attempts to seek healing for his God—is one of the

most spectacular sequences in the whole work at a visual level.

Izdubar is his God, who is regenerated and in effect reborn as Phanes, the figure from Orphism.

If you look at the paintings in the calligraphic volume, there is a whole series of paintings depicting the incantations for the healing of Izdubar.

AC: Do you want to comment any further on the content of The Red Book?

SS: That's quite a question! Just point me in a certain direction.

AC: What does Liber Novus offer the next generation of Jungians, in particular, training candidates? Will it bring them closer to Jung?

SS: Undoubtedly so, but this is a question which I am unable to answer.

If you think of the texts people often encounter Jung through, it's often Memories, Dreams, Reflections or Man and his Symbols or else it's one of these small popular works such as Anthony Storr's Fontana book, or it's one of these dreadful biographies.

If you think of the level of misinformation that is there concerning Jung, and try to imagine the scenario where the first work one might pick up might simply be Liber Novus, such a reader would be starting with the source and therefore on a whole new plateau.

Over time this would just simply completely transform the level of understanding of Jung in that they are starting on the basis of primary documentation of what happened with Jung in his confrontation with the unconscious.

They will see how he elaborated this in his subsequent works.

This change will be something that will take generations, but it will be seismic.

Individuals will then be in a position to quite simply leave aside much of the dross that has encrusted and almost completely buried the figure of Jung within myths, fantasies and misunderstandings.

And, also, one critical element is that this is Jung in the first person.

That's the voice which has been most missing from the published canon.

This is Jung's own account of the most critical epoch in his life.

To date, individuals wanting to find a first personal account have relied on Memories, which I have indicated in my own researches is quite unreliable.

This is not Jung's authentic voice.

Or, aside from that, one simply has the 1925 Seminar which is insufficiently read.

But there's a massive lacuna mainly on first-hand, first-person writing of Jung rather than the impersonal authorial 'I' of The Collected Works.

This is what Liber Novus provides.

It is a spiritual autobiography and as such a human document and hence is one where regardless of whether you accept any of its conceptions or not, it is paradoxically the most approachable way to Jung as a human being, because he is simply stating this is what happened to him and this is what he made of it.

AC: As you've mentioned the 1925 Seminar could you say a few words about that.

SS: It's a Seminar that Jung gave in English at the (Zurich) Psychological Club.

In the first half of it he gave an account to his audience of the genesis of his conceptions leading up to several of the active imaginations in Liber Novus.

In fact, the hub of the chapter on the confrontation with the unconscious in Memories, Dreams, Reflections was simply excerpted from the 1925 Seminar by Aniela Jaffe but excerpted in an unscholarly way, because you don't actually know where each passage belongs to or to what.

It's an account where Jung talks about the genesis of his ideas, his encounter with Freud, his self-experimentation.

It also has to be read carefully, because as he himself says quite candidly, don't think I'm going to tell you everything about the byways and detours of my thinking—to use the language he uses—a man will no more tell you about the background of his thought than a woman would let you into the secrets of her erotic life.

So he's revealing as much as he's concealing, which is the way with Jung.

Also, he's using himself as a case, a teaching exemplar.

He's highlighting certain episodes for pedagogical, didactic reasons, and, in certain ways, testing out his audience in terms of how they're responding to what would happen if he made this work public.

That's a speculation of mine.

In the Seminar, midway through, Jung splits the group and assigns certain readings and they then carry on discussing the readings and it abruptly changes stream.

He's no longer speaking about himself and one almost gets a sense of, again speculatively, that he's possibly feeling he's said too much.

He wasn't going to carry on going deeper into the material.

AC: What new things did you discover in The Red Book that surprised you?

SS: I would say that the whole thing was a surprise in that it simply didn't correspond to the myths about The Red Book which were there in the public literature starting from Memories.

So that the whole work itself didn't bear much relation to what I'd come to expect.

To take one example, the impression which I and I think many others had from reading Memories is that this is a spontaneous influx, and this would lead one to assume, for instance, that you might get text written in something like automatic writing.

But what one actually finds is the most carefully composed work when set beside all of Jung's published and unpublished writings.

There is no other work that I have come across in his published writings—I've studied the manuscripts of the published corpus as well as the unpublished corpus—which went through such a high degree of elaboration and correction in editing.

Paradoxically, there's more spontaneous writing in many of the manuscripts of texts that go into The Collected Works, and sometimes one would say they could actually have done with a bit more editing.

He often starts with a train of thought and elaborates it in a way that has an imagistic logic but doesn't have the structure of a logical argument.

This work, by contrast, is highly elaborated and heavily revised.

AC: How has it changed your impression of Jung?

SS: It's hard to answer that question because given the period of time I've worked on it.

I would have to sort of try to reconstruct how I understood Jung up to about 1996 when I first started working on it, as it's become so much part of the way I think about Jung—this is the single most important work in his canon as far as I'm concerned, and also the work that enables you to have the most direct view into the workings of his thought.

Now this is not to say that you can't read and understand his existing works as they stand, which you obviously can, or study the genesis of his ideas from an historical context, which you obviously can and a number of people have contributed significant works in this light.

But you don't have access to the full elaboration of his personal cosmology.

You don't have access to understanding the man and the way in which his fantasies mesh with the scholarship to create a would-be science.

These are questions that you can only begin to approach through this work, and re-reading

The Collected Works after studying this material is an illuminating experience.

It’s an experience that anyone interested in Jung in a serious way has to undertake.

Much that was obscure becomes clear, whilst some that was thought clear becomes obscure.

However, it clearly illuminates much of the constitution of his work.

AC: What do you hope this enormous project will achieve?

SS: I’ve no doubt that eventually Jung’s work will be understood starting from here, and that one will literally be able to start from scratch, revise the prior biographical and scholarly literature and, thereafter, a secondary literature will be established on an accurate basis.

But as one sees in other areas of scholarship, such a level of change takes generations.

There is a lot invested in certain understandings and misunderstandings of Jung so that there are pre-existing templates into which the reading of the work will be cast.

I’ve no doubt people will look at the work and simply see a confirmation of preexisting templates of perception.

For instance, I’m sure people will look at the work and find it as evidence of Jung’s so-called psychosis.

I think this is completely groundless.

Individuals will look upon it and see it as simply the sequelae of Jung’s supposed traumatic break with Freud, which again I think is completely fallacious.

Or they will look at the images and claim to divine, as has already been in print by certain authors that Salome, for instance, is Sabina Spielrein, whereas this has nothing to do with the figures that are there.

So I don’t look forward to the initial wave of responses, because this work will take at least a year to study critically. If you simply think about it in terms of time, Jung spent sixteen years working on it.

He then spent the remainder of his life attempting to understand the material and relate it to historical contexts that he ultimately found most richly provided by medieval alchemy.

I myself have spent thirteen years working on it and editing it and the experience that I found throughout is that in the process of editing, one often tries to go through a text quickly for technical reasons, and this is a book I could never read quickly.

I have always had to take it at its own pace, which is a slow one.

Even now, it's a text that I have by no means exhausted.

What I have attempted to establish in this edition is simply to provide an initial framework to understand the text.

I have by no means attempted to exhaust and represent everything or present this edition as the final word.

This edition is the first word that opens the study of text.

As I was saying earlier, to read this text you have to go back and reread The Collected Works or vast swathes of it from 1914 onwards, and study the relation between the two and see how Jung takes up, transforms and modulates certain statements.

This cannot be done quickly, so my recommendation is that people do this work before beginning to comment on it.

I see that people are already announcing series of lectures and symposiums on a text that they simply haven't read which quite frankly strikes me as absurd.

Also, as I indicate in the work, I recommend that the reader doesn't simply read the text from beginning to end but also reads through the active imaginations consecutively and, then reads the second layer of commentary consecutively, in the order of their composition, and then finally, study the calligraphic plates. Ironically, given the layout of the book, most readers will approach it the other way around, and start with the plates and then go to the text.

So the work requires at least two readings.

The introduction, text and apparatus come to about 220,000 words, which set in normal type would be something in the region of five hundred pages of at times extremely complex and condensed material that takes a lot of time to absorb and to reflect upon.

AC: Did Jung not wish to publish it in his own lifetime as he was ambivalent about its impact on his reputation as a scientist?

SS: It's clearly a work that was intended for an audience.

A frequent refrain is the expression 'dear friends', and, as we know, he did share it with a number of associates.

It was intended for publication, as is clear from the team that Jung assembled to transcribe and re-transcribe and edit it.

He certainly was ambivalent about its publication, as is detailed in his discussions from 1922 onwards with Cary Baynes.

And, yes, the issue of his reputation in medical and scientific circles is one issue of concern amongst others.

When he finally left it aside, as one can see from the Epilogue that he wrote in 1959 in

the calligraphic volume, he knew this work was going to be studied.

There are various verbal indicators that the work should be placed into archive at a place like the University of Basel, and released after a number of years.

Interestingly enough, he gave a similar spread of dates as he gave at the same time to the Freud/Jung Letters.

I think the view he took was this was going to be studied, it was going to be made available, but it wasn't something he himself wanted to do in his own lifetime.

AC: Do you think he was mistaken in not publishing it in his lifetime?

SS: He left the work aside in the 1930s; he stopped the transcription in the calligraphic volume and turned to the cross-cultural study of the individuation process.

Much of what happened in the development of complex psychology, analytical psychology, Jungian psychology—whatever name one uses—has to be seen as a result of the decision not to publish the work.

The whole subsequent shape of the institutions of this discipline, of the readership and response to his work would have been radically different.

This has to be taken on board.

The question one has to pose from a historical angle is what was enabled by this non-publication, and what was lost.

With hindsight I think it's fair enough to say Jung never really achieved the level of status in medical and scientific circles that he himself aspired to.

My own view is that the understanding of his work would have been enhanced considerably by all that took up its study if he had published it, and I think it has been a great loss that one has had generations of people that have dedicated in many instances their lives to understanding his work, to attempting to practise in a way that has been inspired by his work, and haven't had access to the text.

I think that when individuals have dedicated their lives to a particular enterprise in a sincere way, there's some sense in which they have a right to be able to read and reflect upon the text that actually led to the enterprise that they've been involved in, and this is what the publication, which some have opposed, affords.

AC: What impact will Liber Novus have on the Jungian community?

SS: It's hard to say. I think that for many it will be business as usual.

For others, it will be an opportunity to encounter Jung and to comprehend his work in a manner that simply has never been possible before.

AC: What impact will it have worldwide on Jung's reputation? What are the

most likely responses to it in your view?

SS: By the time that this interview comes out we will have had the first wave of critical responses so this is in a way testing my abilities as a prophet!

I think to refer back to what I indicated earlier, I think that in terms of initial response, someone trying to respond to his work within a matter of weeks or even months of just dipping into it or skimming through it is unlikely to be able to do anything but find pre-existing templates of perception confirmed in it.

So that those that consider Jung to be a mystic and a visionary will find that confirmed therein; those that consider him a psychotic will find that confirmed therein; those that consider him to be a charlatan will find that confirmed therein and so on and so forth.

One can run through the whole gamut of the manner in which Jung's work has been received and understood or misunderstood and all the usual suspects will emerge and present it in this way.

But if you take a certain point of comparison, no one today goes back and reads what was written by pundits immediately after the Freud/Jung correspondence was released.

It took quite a number of years before scholars really began to read it and make use of the first proper apparatus for a Jung correspondence where all the figures were identified and the contexts were indicated.

To read the correspondence, not just read it through as a play, but read it through tracing all the debates and inter-connections that weave their way through it—it took decades before people began to read it in that way.

And I think it's likely to be the same case here.

AC: Would you like to add anything further?

SS: With a text like this, it is unusual for the first edition to be an historical scholarly edition.

In intellectual history it often takes at least half-a-century before the appearance of an historical edition.

I'll be interested to see how this affects the reception of the work.

There are things which took me many years to figure out and understand which a reader starting with this edition will be able to get to very quickly, and this will enable them to start, on the other hand, at an advanced level.

I think this will open up the potentiality of further vistas of the text when individuals are able to take this edition as a springboard.

On the other hand, with the images in particular, I do feel that individuals will take these as somewhat akin to Rorschach inkblots and cover them with symbolic interpretations which I'm

not questioning the validity of, but when one studies this text and one looks, for instance, at the images that Jung himself commented on, it's quite a hard task to be able to reconstruct Jung's own personal iconography, rather than simply interpolate into it.

In some senses one can already consider the subsequent Collected Works as in part direct or indirect amplification of contents of Liber Novus.

There is a critical sense in which the text doesn't require interpretation.

In one sense, layer two of the text already amplifies, already interprets, already elaborates the material in layer one.

What I've tried to do in this edition is to point to interconnections between various statements, various notions in the text and the later elaborations in The Collected Works, so that one already sees the manner in which Jung himself took up particular notions and elaborates them.

What I recommend is to remain focused on trying to reconstruct Jung's own self-understanding, try to look at how Jung himself understood the material and how he himself interpreted it before then moving, if one wants to, to one's own level of interpretation of the text.

That task is a very time-consuming one, but one that is immensely rewarding.

AC: Thank you, Sonu, for sharing these insightful thoughts with the Journal.

SS: Thanks for your questions and interest.

1. https://pubmed.ncbi.nlm.nih.gov/20433495/

Carl Jung: ...it is a map of a part of the sky, of certain zodiacal signs. (2021-07-07 04:58)

[paypal _donation _button border="5"]

[1]Visions Seminar

LECTURE V

8 June 1932

Dr. Jung: I have something rather extraordinary to show you today.

This is not a map of America or Europe, it is a map of a part of the sky, of certain zodiacal signs.

We have come to this problem through the remark which Dr. Curtius made in our last seminar about the astrological implication in the symbolism of the Pegasus.

The patient was lifted up to the sky by a white winged horse, they flew among the stars till they came to the white city in the clouds, and there she found that other woman who was crucified, lying on the ground on a black cross.

And she saw that her breast was pierced by a spear and that there was a star on the other end of the spear, so that the picture looks, you remember, as if a shaft of light were descending from the star and piercing her heart.

Then standing as if in the air behind the cross, rather ghostlike, was that white winged horse, the Pegasus. Dr. Curtius asked whether this had not to do with astrology.

Now we have no definite indication from the text, nor do I know from the patient herself directly, whether she had any consciousness of such a relation.

As far as I know, if she had any knowledge at all of astrology it would be very superficial, enough perhaps to give a little information about the structure of a horoscope-it would

be necessary to know about the sun and the moon, the planets, and the signs of the zodiac but not enough to give her any idea of the other constellations and their meanings.

The series of the zodiacal signs consist of a belt of constellations round the sky, which is characterized as marking the passage of the sun.

But besides these constellations there are others which are just as mythological as the zodiacal signs; besides Aries and Taurus and Aquarius and Pisces, for instance, there are the Corona Borealis, the Ursa Major, the Piscis Austrinus, and many more, which play apparently very little role in modern astrology, though originally they had a certain meaning.

For as the zodiacal symbolism was not written in the stars,but originated in the human unconscious and was projected to the sky, so naturally all the other constellation m the heavens have been produced and characterized by projection of unconscious contents.

Therefore if there is any kind of psychological mythology in the zodiac-and apparently there is-we must assume that the other constellations also contain psychological meaning.

It might turn out, however, that the human unconscious is to be found written only in the constellations of the northern hemisphere and not in the southern hemisphere.

From what may one recognize that possibility? What is the characteristic of the southern constellations?

Mrs. Baynes: I think they don’t lend themselves so readily to these pictures.

Dr. Jung: Human imagination can do a lot, but it is perfectly true that the southern constellations are far less impressive; one is really disappointed when one sees them.

The famous Southern Cross, for instance, is a pretty poor invention.

But of course that would be no reason why people should not make projections into them.

As a matter of fact they have names, but they are by no means mythological, they are chiefly technical, nautical technics or terms.

There is a compass, for instance, and a microscope, entirely modern designations invented by seamen who compared these constellations to certain instruments they used or knew about.

Apparently there is absolutely no mythology in the southern sky, which comes from the fact that all the civilizations which have influenced us have arisen in the northern hemisphere.

Though if we knew about Peruvian astronomy, for instance-which probably existed -no doubt we should discover a kind of mythological terminology similar to ours.

This map shows a part of the belt of the zodiac.

You see there are constellations above and below, taking the north as above, the region of the polar star.

We have the field of constellations above reaching down to the zodiac, and below, they approach the horizon and slowly die away below the horizon line.

The ecliptic is the way of the precession of the equinoxes, and upon that line is the so-called spring point, namely, the point where the sun rises on the 21st of March, where spring begins.

And that point, in the year 2200 B.C., was near the Pleiades-which is a group of stars here (A)-and then each year it receded. It is a sort of regression.

The sun always moves to the west, and Aries would be the first spring month, from the 21st of March to the 21st of April.

Then from the 21st of April to the 21st of May comes Taurus, the Bull.

But the spring point is receding every year by fifty-five seconds; so in 1000 B.C. the spring point was above Aries, the Ram, and in 100 B.C. the spring point was in zero Aries.

So in 2100 years the spring point receded for thirty degrees through the sign of Aries, and then entered the area which is designated as Pisces.

Usually one finds two Fishes as the zodiacal symbol, but this is a map of the real constellation, and you can see the group of stars which forms the first Fish into which the spring point entered.

By comparing it with the meridians leading to the zenith, you can see that this Fish is vertical, the head towards the northern point.

Then there is a series of stars called the ribbon or the commissura, leading to a second Fish which is horizontal. The spring point has now advanced through that sign, and our actual position is about here (B); it is still moving along in the field of the Fishes, it goes parallel to the second Fish, in its immediate vicinity but not exactly through it.

Now astrology suggests that anyone born under Aries, or in the age that is characterized by Aries, has some intellectual quality, a sprouting intelligence; if his rising sign is in Aries, he will have a certain kind of temperamental intellect consisting chiefly of a sort of intensity, an impulsiveness, which does not last very long.

There are always intellectual interests, yet, because it is a spring sign, they are of short duration, like the little shoots of grass in early spring.

Now, why it should be just intellect must be taken for granted, that is what astrology says.

Whether it is so or not does not matter, that is something else.

Then, anyone born under Fishes is easily influenced or overcome by certain atmospheric influences or currents, or by surrounding human influences; it is as if such people were always swimming in a sort of current.

There are also most contradictory things about the Fishes.

Instead of the astronomical position where one Fish is horizontal, in the astrological sign written in the symbolic form, one Fish is upright and the other upside down, and the commissura in between.

Of course the conventional sign is like this:)-(but the original sign is as I have drawn it, so there is a peculiar kind of contrast.

There is also a contrasting movement in the sign of Cancer, which is like this: §' with a rather irrational sort of spring in between the two.

It is characteristic of everyone who is influenced by the Fishes that they are moved by paradoxical contradictory currents.

Now, a world month is the twelfth part of the so-called platonic year, which lasts twenty-six thousand years and which is based upon the movement of the spring point, or the precession of the equinoxes.

In other words, the movement of the spring point takes twenty-six thousand years to go round and return-only in twenty-six thousand years is that point reached again.

Each sign of the zodiac is a twelfth part of that platonic year, and one month lasts about two thousand one hundred and fifty years, sometimes more and sometimes less.

The idea that the epoch characterized by Aries would be a time in which the intellect developed is to a certain extent historically true.

In the age between 2200 and 100 B.C. human civilization and the human intellect advanced tremendously. Visions Seminars, Page 726

We know little of the time before-the age of Taurus-but it seems to have been chiefly a period in which the arts and crafts, and politics and strategy developed, which comes from the fact that everything influenced by Taurus is supposed to be artistic and of a very earthly nature, because Taurus is the Domicilium Veneris, which makes everything beautiful.

That time was characterized by earthly beauty and power, empire, great conquests, etc., all of a chthonic nature.

But Aries was of a different quality; it is quite true that the intellect developed then, it was an age of great philosophical development. Greek philosophy, and the Vedic philosophy-the Upanishads-and the great Chinese philosophy all arose at about that time.

There was a group of particularly brilliant stars towards the end of Aries (C), between Alpha Aries and Beta Aries, and that would be exactly the time between 600 and 400 B.C. which is characterized by the great schools of Athens, such as the school of Pythagoras and the Greek philosophers down to Plato; and in China, by Lao-tze and Confucius, down to Chuang-tze.

It was the time of the greatest unfolding of the human mind before our era. Visions

Seminars, Pages 727-728

I have already told you of the two Fishes, and how Christ was called Ichthys, the Fish, and about the antichrist, the antithesis of Christ; also the chronology, the fact that the middle of the commissura corresponds to the year 1500 when the great schism occurred, the dissociation of the universal Catholic church.

That was the end of the old Christianity and the beginning of Protestantism. And then here (D) would be about 1720, the time of Diderot and the French Enlightenment, when Christianity became the object of criticism for the first time since the beginning of our time reckoning.

The French Revolution followed, the liberation of human reason, and after that the exodus of science out of the church.

Finally the complete reversal, the breaking away of a great part of the Eurasian continent, with the Russian Bolshevists violently destroying Christianity, and the churches entirely deserted.

All that fits in with astrological psychology, so there is something in astrology that holds water.

Now in studying the psychology of these projections we should pay attention to the neighboring fields, and there we shall see very interesting things.

For if we give any weight to this projected psychology, we must assume that the surrounding constellations are not merely accidental, they probably have a psychological connection with each other, forming a sort of meaningful tissue; so it is worthwhile to study them from that point of view.

I call your attention first to the constellations that are below, and that is a pretty simple affair.

The big constellation is Cetus, the whale.

The idea is that below the conscious sphere of man, which is given in the zodiacal signs, is an enormous whale.

As you know, the whale plays a great role in mythology, it is the great whale dragon.

One still finds the idea in Jewish cabalism, which is built upon very early premises, that a third of the sea is filled by one animal called the leviathan, the enormous whale monster.

A Japanese myth that the world is built upon the back of an enormous salamander is similar.

And all the legends of heroes that overcome whale dragons have probably to do with that huge monster.

For we always have the feeling that the unconscious-often called the sub-conscious-is below the brain somewhere or below our feet, just as we think of hell as below.

Since the two world months of Aries and the Fishes seem to have the character of consciousness above, it is quite possible that Cetus below represents the great monster of the unconscious, ever threatening to swallow the conscious world.

People were beginning to follow all sorts of conscious pursuits, but there was always the fact of the monster that might swallow the

whole world just coming into existence.

And Cetus, the sign of that condition, the enormous danger of the unconscious, extends practically to the point where we are now. Visions Seminars, Pages 728-729

We come now to the region above.

When we speak of things above, we mean, psychologically, a ruling principle, the eternal ideals above our heads, the good God above, the law, superior consciousness; all leading, or redeeming principles are thought of as being above.

Therefore, people often object to the idea that the unconscious is below, under the feet; they insist that there is something unconscious above, a sort of superior unconscious.

Of course to speak of the unconscious as under our feet is just a facon de parler, whatever is above is equally in the sphere of the psychological unconscious, only in a different role.

So we find above-up on the left of the map-the constellation of Perseus, the famous hero who killed the monster that was threatening Andromeda.

He was one of the old heroes of Greece, like Heracles and Theseus; they belonged to the very remote hero ancestors.

He was the son of Zeus and Danae, and he was created by a miracle; Zeus could not get to that girl because she was walled into an iron room, so he had to come in through the roof as a golden shower of rain, and in that form he impregnated Danae.

This son Perseus overcame all sorts of horrors, the Graeae, for instance, those three horrible women of fate, who had only one eye and one tooth between them.

Then he acquired a helmet which made him invisible like Siegfried, and a pair of winged soles and a diamond sickle like Hermes-all sorts of beautiful things.

He also rode a marvellous horse, and he killed the Gorgon and got the head.

Then comes the story of Andromeda, who was the daughter of a king and was destined to be a sacrifice to an awful sea monster.

She was fastened naked to a rock and the monster was making for her, when Perseus

came walking through the air on his winged soles, holding in his hand the Gorgon's head, and at the moment when the monster came out of the sea, Perseus confronted him with that head of Medusa, whereupon the monster became instantly transformed into stone.

You see, Perseus is the hero who was invented to fight this enormous monster in the sea, that always threatened to swallow the king's beautiful daughter.

The motif of the sacrifice of the most beautiful girl to the monster repeats itself very often in myths. What is this beautiful daughter?

Miss Hannah: The Self.

Dr. Jung: Why should that be a beautiful girl?

I am quite certain that my Self is not a beautiful girl.

These were not fairy tales, they were really myths, they were sacred texts to be narrated for healing or magical purposes, and they were invented by medicine men, they are absolutely masculine.

Andromeda is his anima, his soul, who was to be captured by the monster in the sea, just spirited away.

By that fact, we know that the soul was always in the possession of the unconscious, even at a time when the intellect was beginning to develop; and only sacrifice could sever the connection and save mankind from its all-devouring and ever threatening power.

It was necessary to invent a myth of a hero to kill the monster, this formidable activity of the unconscious.

So the sign of Perseus leads directly to the sign of Andromeda; the hero who overcomes the dragon liberates the soul from the curse of unconsciousness.

Now the constellation of Andromeda is separated from the sphere of Aries by another little constellation, the so-called triangulum.

What is the triangle in comparison with Perseus and Andromeda?

It lies in the immediate vicinity, but a bit earlier than that group of stars which indicate the beginning of philosophy.

You see, it is an abstract symbol; if a triangle occurred in a dream, you would interpret it as an abstract thought.

Mr. Allemann: It is an intellectual concept.

Dr. Jung: Yes, an intellectual concept here becomes the leading symbol.

According to astrological reckoning, in about the year 1000 B.C. the intellect began to stir in man through the vicinity of the triangulum; abstract ideas appear, and philosophy

ensues, projecting a sort of philosophical concept up into heaven as a guide.

It is no longer Perseus, the mystical hero, doing great deeds and liberating mankind from the leviathan in the sea; it is now philosophy, it is abstract human notions.

But they receive their light from the particularly brilliant stars of Andromeda, and that belongs to the field of the anima.

So one could say that wisdom was then influenced less by man-of course by man primarily, but chiefly through the anima.

And there, out of the anima, appears the figure of Sophia that one finds in the Gnostic development of the anima, also in the second part of Faust.

Moreover, as Aries would be under the masculine principle-the beginning of the intellectual predominance, of the abstract idea-the compensatory feminine principle then appears, and from that time on we have a world which is under the feminine principle.

The age of the Fishes begins here, and that is influenced until the fifteenth or sixteenth centuries by the unconscious Virgo.

Fishes also symbolize little children, and one sees that influence in the Christian symbolism, the little lambs as well as the Fishes.

The Pope still wears a ring with the picture of the miraculous draft of fishes, meaning that he is pulling all the peoples of the earth into his net.

But the ruling principle of that part of Fishes would be feminine, it was most certainly the church, Ecclesia Mater, or the Virgin Mother, the Heavenly Bride, etc., and that would last up to about the sixteenth century.

Then begins a new period of time which is usually calculated from the Thirty Years' War, or the Reformation-with great justification because that was the age when the great discoveries of the world took place, when the vertical position of the Fish came to an end and the horizontal extension began.

Until then the development of civilization was like a Gothic spire, our ancestors were all concentrated upon the narrow peninsula Europe, and beyond this very little of the world was known. Visions Seminars, Pages 729-730

Then the great voyages began, and the fact that the world was a globe was discovered.

That had been known in Greek times already, but it was forgotten in the meantime.

So an entirely new world was created.

It was at last realized that the earth was not the center of the universe, but that it rotated round the sun.

This was a great shock, which changed our whole outlook; it was really the birth of natural science.

Now here (E) we get under a new ruling principle which is no longer female, it is Pegasus, and as we had there a triangulum, we have here a quadrangulum, the square of Pegasus.

That would be the sign which now rules this meridian; it would begin a bit before 1900 and we are now in 1932, so Pegasus is the ruling principle at this time.

And people are now tremendously busy with squares as they were busy with the trinity before; all the old gods of India and Egypt and Greece were trinities.

The interesting thing is that Pegasus is entirely symbolic, it is no longer a human principle, it is not a hero, nor is it a female principle, it is quite decidedly the animal principle.

We would say that the horse was a libido symbol, representing the animal part of man, and by pulling himself up upon it, by riding it, it thus becomes winged and divine; it is not only an ordinary animal, it is a divine animal.

So it would mean a time in which man discovers that the real guiding principle is the living libido, and that would be represented by a square.

How the people of that time could ever imagine that Pegasus should be represented by a square is a miracle to me, but they actually did.

Now why that square?

Mrs. Sigg: It is the four functions.

Dr: Jung: One might say the four functions.

It is simply the tetraktys, the number four, which is characterized by Pythagoras as the creative essence, or the process of the world, as it were.

Now this four is peculiar; it might be a continuation of the three; Aries was an intellectual age, and Pisces a decidedly feeling age, therefore Christianity is a feeling religion.

But this is something else, it has a different influence, it appears in the time when the principle of the Fishes is reversed.

After all the originally good and positive spiritual influences, beautiful feeling, comes the reverse feeling, the bitter bad feeling, the evil aspect, and then this square appears.

If you take that as a psychological process in an individual, it would mean a feeling personality, a perfectly human, nice person who had always had very nice feelings, and then suddenly they change to bitter feelings, hostility, envy, all sorts of resentments.

And that condition would amount to a sort of neurosis; people in such a condition are neurotic because they cannot understand how they could have lost their beautiful feeling

values, the ideas they believed in, and how they could be so repulsive and disgusting.

They become absolutely dissociated from themselves, they cannot accept themselves, and in such a neurosis the square would appear as a leading principle.

That is merely a logical deduction; from all that we have been saying, one could prophesy that the square would appear as a most helpful symbol.

As in the age when the conscious intellect of man was threatened by the monster in the sea, a hero who could cut off the Gorgon's head would come in very handy; for ordinary people could do nothing against that huge monster, they always had to sacrifice a soul to it, so a hero-redeemer was needed to be the helpful principle in the bitter struggle of mankind against the terrible danger of the unconscious.

And so in a neurosis, where there was still the danger of the whale from below, this square would be most useful.

It is possible that our patient, in this symbol of Pegasus, might have really nosed up the astrological symbolism from her unconscious where all projections take their start.

All these names and terms, descriptions, myths, originated in the unconscious; they are actually buried in us, and if anyone falls into such an archetypal situation he is apt to nose out this knowledge from below.

Of course, there is no doubt about her knowing that the horse is Pegasus, but I am convinced that she never thought of it as an astrological constellation, nor that Pegasus would be the leading principle at about this time.

When you understand analysis as an honest attempt to overcome certain evils of our time, you are not astonished to find that one of the fundamental concepts of the system is the idea of half-divine and half-animal libido which is one in itself, and therefore the medicine for an age that is not one in itself, that is suffering from a tremendous dissociation.

Also it is an age when the old triangle values, the Trinity idea, is being reversed, adding the fourth function to the three.

The Trinity consists of God the Father, God the Son, and God the Holy Ghost; and the fourth is God the devil.

That makes the square. You see, this whole astrological picture, this ensemble, is exactly like the tissue of the unconscious, like one of these fantasies, or a dream.

There is now only one thing to do, and that is to try to make out what will happen next. Visions Seminars, Page 731-733

We are out of the second Fish and are just approaching the borderline between Pisces and the next sign.

It will take us still about ten years to arrive there, and if we move a little farther on we come to a star (F) which is not very big but it seems to be particularly influential.

This is the first star of Aquarius.

Now Aquarius is the only human sign with the exception of Virgo.

Gemini doesn't count because it refers only to children, but Aquarius and Virgo are adult human signs.

Aquarius is a male sign, and it is not just a question of currents-he has caught the water in the two jugs and he says: "Now I am going to show what currents are."

The water itself no longer moves, and if there are fishes in it, he has also caught the fishes; he carries the jugs and pours out the water himself.

So he has acquired a certain superiority and it is an entirely human figure, above and below.

The old Egyptian symbolic sign for water is this: The lower line is the heavy sticky atmosphere that covers the surface of the earth, and the line above is spiritual, it belongs to the high heavens.

Aquarius represents the thing above as well as the thing below.

Therefore in semiantique representations of Aquarius-there is one most interesting old illustration in a codex of the seventh or eighth century-he is shown as an ithyphallic figure, like a very primitive god of fertility.

Miss Wolff: In medieval representations the sign of Aquarius often has a fish's tail.

Dr. Jung: Yes, like a mermaid, but that is rather exceptional.

In the oldest representations it is always the man with the water jugs; he obviously has a double nature, but in one man.

Dr. Ott: Could we not correlate here the idea of transition from the static to the energic? We have had the three dimensions of space, and now we have added the concept of the fourth dimension, or time, which brings in the idea of energy.

Dr. Jung: That would all be contained.

The idea of the fourth dimension is a wonderful myth of our time, it is of the same nature.

Aquarius, then, is the sign of the man whose ideal is the union, the oneness, of animal and divine, and in the square the two things are brought together. And that fits in with our ideas perfectly, we have no argument against it.

Now below Aquarius we must expect something else, like that huge whale, as a basis or a threat, whatever it may be.

And coming out of Cetus the whale is a southern constellation, which is not visible with us and which is not a mythological concept.

It is called the Sculptor, the artist who produces.

On this map we can see only a corner of it, but it continues some distance to the right, and it is below the first half of Aquarius.

Then comes the constellation Piscis Austrinus, the southern Fish.

It is as if the age of the Fishes had sunk down into the unconscious when it vanished.

One can speculate about that, it is a most interesting conception.

Mrs. Baynes: I think it is a horrible fate to have to regird ourselves for another Fish. I am so sick of Fishes.

Dr. Jung: The Whale has produced the Sculptor, and then comes the Piscis Austrinus, and after that Capricorn, half fish and half mountain goat.

Now up to the present moment we had only the authority of Dr. Curtius for talking of the astrological implications of our symbolism.

Yet there is something in both the text and the picture which also gives us a certain justification for establishing this connection between an individual fantasy and the world of stars.

Dr. Reichstein: The patient said in the text that she flew up into the sky on Pegasus, and in the picture also Pegasus is in the sky.

Mrs. Sawyer: And the large brilliant star.

Dr. Jung: Yes, she is obviously somewhere in the neighborhood of the stars, so we are quite safe in assuming that the unconscious is indicating a situation in which human beings usually do not find themselves.

Down here on the surface of the earth one is in the thick atmosphere, but a mythological horse could carry one much further up into the air than any aeroplane or zeppelin could.

She is going up to the stratosphere like Professor Piccard, to an extra-mundane place, an abstract heavenly place, to the stars where there is a city that is foursquare.

The city within the four walls is the star in itself, and in the middle of the city is the open square.

So this is really an extra-mundane place where one would quite naturally encounter extra-mundane symbols.

Moreover a star penetrates the woman’s body, and we can take that quite naively as the leading star, the guiding principle-as one speaks of one’s star, one’s fate, one’s fortune,

etc.

It is obviously her individual star, and in this picture it is an influence which penetrates her heart, the center.

This is such definite symbolism that we are quite safe in assuming that it is not only central insofar as her own personal psychology is concerned, it is also central in the cosmic sense, it is at the same time a universal human principle.

That individual relationship to the stars is a thought as old as mankind.

The primitives believed that the falling stars were really souls descending from heaven to embody themselves in human bodies.

They also believed that man was a fiery spark.

Even those much quoted central Australian aborigines believe that.

They are like paleolithic men, they have not yet invented clothes, they never hunt animals for their furs because they never thought of it, in spite of the fact that at times, towards morning, the temperature descends below zero; then they stand round fires and wait until the sun comes back to life.

Now those people believe that the soul of man consists of a little fiery spark, and when such a spark-they are very swift and cunning-is flying about and happens to enter the womb of a woman, she immediately becomes pregnant.

These fiery sparks, which they call by the Swiss-sounding expression maiaurli, are supposed to be the souls of ancestors and to live in particular rocks or trees, and any woman who passes must use special charms in order to ward off the maiaurli that jump out to impregnate her-they are always looking for a womb to enter.

There was a similar idea in certain Gnostic systems: they thought that the soul was a fiery spark which fell down into the sea, or the creative womb, and then became a human soul, building a body round itself.

It is a very interesting idea.

Later on, the stars were identified with the gods, who were supposed to be like human beings although at the same time they were stars; the planets Jupiter, Venus, Mercury, and so on were gods but they were also planets.

That they could be both comes from the fact that those old gods were temperaments or constituents in the character of human beings.

For instance, Mars personifies rage, a martial temperament is the warlike temperament, and in a horoscope Mars means a martial constituent.

And a jovial temperament is like an exceedingly blue sky, like Jove benevolently smiling, and Jove-or Jupiter-in an important position in a horoscope indicates a jovial character.

Venus means love or certain aspects of sex. Mercury is intellect.

And Saturn personifies gloom and all those manifestations which originate in the state of gloom or cause gloom; the Tempter and the Purifier are two of Saturn's titles.

Now these character constituents in fairly primitive man are very often autonomous-a person's temperament may be autonomous, for instance.

He may be pathologically jovial, jovial to such an extent that it is no longer a virtue but a vice.

Or he may be good in a most vicious way, so good that he destroys himself and everyone round him; being a little too good is most dangerous for one's surroundings.

And it is the same with the so-called malefic planets, Mars and Saturn.

You see, the personification of those planets comes from the projection of such autonomous complexes and therefore they have been called gods.

When a woman says: "But I feel so and so about the matter," it is most decisive, as you know, so one could call it a god.

As a man says: "It is not according to my principle." I say: "Damn your principle, the situation is so-and-so."

But his principle is a god to him, he would die rather than give up his most foolish principle, and this is simply based upon a fact of temperament, a deep-rooted emotional factor.

Those temperamental qualities were quite rightly called gods and therefore projected.

So here also is a link between man and the stars, his laws are found to be identical with the stars.

That this woman could project such a thing, then, was not merely a foolish fantastic invention, but has to do with the secrets of psychology.

We have discussed before the connection between time and astrology, and the fact that time has quality.

This moment is different from any other moment, and the next moment will have its particular stamp, and everything that originates in that moment will have that particular stamp.

If we are in a certain mood and, all together, write a letter to someone, the letter will have the quality of this moment and will retain

it; in ten thousand years that letter will have this stamp because it originated in this particular moment.

So if we could at this moment produce a child out of our collective consciousness-of course, we must not introduce the unconscious, the unknown factor-it would be exactly what the time is now; that the child was born at five minutes to one on such and such a day of such and such a year in such and such a degree of latitude and longtitude, would indicate what the child was. Visions Seminar, Page 734-736

The time moment may be expressed either by the memory we have of the moment, or simply by the watch, and the watch is regulated according to the position of the stars.

So the real connection with astrology is time, and therefore the most striking aspect of our connection with the stars is that of fate.

Fate evolves with time, and it is identical with time.

When one says the time has not yet come, it means that fate has not yet fulfilled itself; fate fulfills itself only in time, time being only another aspect of fate.

Fate and time are absolutely identical, fate being the more human aspect and time the more energic aspect.

And time is another aspect of energy, for without time there is no energy, and without energy there is no time.

Time is measured energy.

In winding up a clock, a certain store of energy is given it, so that it can run its course, and that is called the movement of time, because by that energic process as a measure, time can be appreciated.

Life is another aspect of time; it is fate, it is energy, and it is the movement of the stars.

It can express itself either by the watch, or by the course or position of the stars, or by the process of energy running down.

So there are really many reasons for the connection of our innermost psychology with the movement of the stars, and it is therefore almost to be expected that in just this moment an astrological picture would turn up.

You see, it is a matter here of a tremendous problem which has never been formulated before, the problem that is left over from the Christian era, the crucifixion of the earthly man.

And here we encounter another being that rides through the heavens on Pegasus, here they come together.

We only knew before that whenever our patient came to the white city, something was wrong, something would not work, the light was too glaring, or the white city was a black city.

But she always returns to that critical spot, and this time she sees why it is particularly unendurable; it is because she finds herself crucified in the square city and pierced by the

star.

Now that penetration by the star expresses an achievement, a fulfillment; the star has reached her, it has finished her.

It is the spear of Longin us which pierced Christ's side, proving his death.

That is the analogy, and we can take it here as having the same meaning.

She is nailed down, immobilized, completely done for, and no escape possible.

Therefore I call it an achievement or an accomplishment, something divine has penetrated.

Furthermore, she has to confront herself, and this explains why the white city, the idea of completion, of fulfillment, is a matter of such unendurable torment.

Now we should understand thoroughly what this woman crucified upon the black cross means, we should be able to trace that experience back to individual experience.

These visions are getting very awkward, very complicated, it needs much more painstaking work to bring them home, to trace them to their origin and see what they mean in the human being.

Otherwise there is danger of the whole thing losing itself in vapors and symbolism.

How would you formulate the actual condition?

We could understand the enlightenment, but now we should understand this enantiodromia.

There was first the glaring white city, and after some peripeties we came down to the black city, the counterpart of the heavenly city.

The blackness of the cross seems to be a remnant from Hades; it means death naturally and it appears now as connected with the white city.

How could one formulate this human sacrifice?

Mrs. Crowley: Perhaps she is not actually conscious of it, but I think it is probably a vision of the consciousness of two opposing forces within herself.

Dr. Jung: That is true.

This symbolism impresses her with that duality;

something above impresses her as being in the state of uttermost freedom and liberation from bodily weight, and the other part of her is being nailed down to the ground.

So it is an awareness of opposites.

Mrs. Crowley: There is consciousness below and above; the previous attitude was a swinging from one to the other, but this time there is an awareness of both.

Dr. Jung: Yes, the main virtue of this situation is that the two opposites are now coming together.

There is an equal awareness on either side,

an almost limitless freedom, and an equally limitless fixation.

Now how would that part which is perhaps more accessible to us express itself? The part of suffering?

We understood the liberation as a sort of enthusiasm, but what is the meaning of the crucifixion?

Mrs. Crowley: It is a dismemberment. She is being torn between the two forces, those two ways of realization.

Dr. Jung: Yes, but the conflict here is not in the woman that is nailed to

the cross, it is between the two figures; one assumes a third consciousness

that looks on, between the free spirit and the chained spirit.

What does the crucifixion mean psychologically?

Mrs. Sawyer: The sacrifice of the personal life for the impersonal.

Dr. Jung: What is the meaning of Christ's intentional self-sacrifice? According to tradition he did it quite intentionally.

Frau Durler: To redeem mankind.

Dr. Jung: Yes, so it is really a sacrifice of the personal life for something else, whatever that may be; we see here only the suffering part of it, we see that she is undergoing the torment of the sacrifice of personal life, but we don't know for what purpose. Visions Seminar, Page 725-738

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=2WJDXFRDKCEKFVEDD7WT&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=ea6e4ad8-e05a-4c93-8ce0-2641653

In Gnostic terms, the pool of water represents the waters that exist below the firmament (2021-07-08 04:08)

[paypal _donation _button border="5"]

[1]The Apocalypse of the Reluctant Gnostics by Stuart Douglas

Consequently, the defining feature of Jungian Gnostic soteriology, one that does not have the same degree of emphasis in the Gnostic texts, is the need for a growth in consciousness in this life.

According to the Gnostics we are, metaphorically, nothing more than a bunch of drunken, somnambulist zombies who have fallen prey to the veil of ignorance spun by the archons that keeps us imprisoned in the world of matter.

Jung, no stranger to bluntness himself, was somewhat more circumspect in regard to our fallen state, and noted that humanity's worst sin was unconsciousness.

Therefore, the key to salvation in Jung's Gnostic vision, which would directly influence his psychology, is to become more conscious.

In Gnostic systems, the archons that keep humanity imprisoned are not so much to be seen as evil—although their effects are very much evil—rather they are to be seen as being ignorant, and of a very limited, unfeeling, robotic consciousness.

As a result, the key to achieving salvation is not so much overcoming evil, but about becoming more conscious, and this pursuit of increasing consciousness is certainly the direction taken by the soteriological aspects of Jung's gnosis.

However, whereas for the Gnostics, gnosis was a means to an end, and that end was escape, for Jung, gnosis, in terms of expanded consciousness, was both the means and the end itself in many ways.

For the Gnostics the return to the Pleroma involved a dissolution of the opposites back to their original, non-differentiated state.

However, for Jung, this dissolution posed a great danger and was the sin of unconsciousness, and a retreat back into nothingness and non-existence, in other words, death.

As has been noted above, in Jung's view, life is dependent on differentiation.

No differentiation, no life, and without life there can be no growth in consciousness.

Consciousness demands the differentiation of opposites, and growth in consciousness demands the reconciliation and integration of the opposites.

Differentiation of the opposites is what saves humanity from unconsciousness.

Yet, in Jung's view all of humanity's problems result from the splitting of opposites in the psyche, both the personal psyche, and the collective psyche.

Reconciliation and integration of the differentiated opposites is what saves. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 126

Given the emphasis on psychological growth in Jung's Gnostic system, the struggle for salvation does not pit aeons against archons as such, but occurs in the unconscious where psychic factors that will save us are opposed by psychic factors that will condemn us.

This battle of opposing psychic forces is portrayed symbolically in The Matrix in the final showdown between Neo and Agent Smith which begins in the underground (or subway), in other words, the unconscious.

In the denouement of their confrontation, Neo charges headlong towards Agent Smith and dives at him; however, there is no collision, rather Neo merges into Agent Smith as if diving into a pool of water.

A tumult brews within their entanglement before Agent Smith shatters like a shell, out of which a new Neo is born into light.

In Jungian terms, the demiurgic ego dies and the Self is born into the light of consciousness.

The experience of the Self is always a defeat for the ego, said Jung.

In Gnostic terms, the pool of water represents the waters that exist below the firmament in which the conflict of human existence occurs.

Like the light and dark brothers in The Gospel of Philip, Neo and Agent Smith dissolve into one another, finally.

Agent Smith shatters like an empty husk, suggesting that the world of the archons is empty, false, nothing but an illusion, and only the Light remains. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 127-128

To assign the male gender (Father)—or the female gender for that matter—to the One, the Great Invisible Spirit, prior to it having thought Barbelo into being, appears to be ontologically incorrect—not to mention sexist.

The opposites cannot exist without their counterpart, there is no up without down, no hot without cold, and no male without female.

The opposites can only be understood in relation to the other.

If everything was hot and nothing was cold, then hot and cold would be meaningless, indeed, even the concept of temperature would be meaningless.

If we attempt to define one of the twins of a pair of opposites, we will either refer to a synonym (e.g., “up” will be defined in terms of “higher”), which simply avoids the issue, or we will need to make reference to its opposites (e.g., “up” might be defined in terms of moving from “lower” to “higher”).

It follows that the One, on its own, cannot have gender, or any other characteristic for that matter.

The One, and any other concept of ultimate divinity, is beyond gender; to assign it gender is meaningless, and fails to understand the fundamental characteristic of the opposites (which seems rather errant on the part of the Gnostics given how crucial the concept of the opposites is to their thesis).

The concept of opposites, including gender, only arises when the One becomes Two.

Given the ineffability of what is being discussed, gender assignments seem arbitrary and the crucial point, perhaps, is that when the One, the Thinker, thinks Barbelo, the First Thought, into being, there now exists an androgynous pair.

This Mother-Father syzygy is the eternal realm—the One is beyond time and beyond being—and the first and highest of the invisible realms of the Pleroma.

Only once the One becomes the Two can there exist the dynamic potential between them that leads to creation.

Life is born of the spark of opposites according to Jung, and, as the Mother-Father syzygy, Barbelo is the creative power out of which everything else came into being.

Out of the interaction of the twin male/female poles within the Mother-Father the process of emanation began.

The One, prior to thinking, is the Nothingness of the Pleroma; the Mother-Father is the Fullness of the Pleroma. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 134

For Jung, the spirituality of the feminine principle is earthly and descends; therefore, the reclamation of the soul requires a descent into the chthonic depths of the unconscious.

This need for complementary spiritual practice and soul work is symbolised by the tree of which the branches reach up to Heaven, while the roots reach down to the realm of darkness.

Only to the extent to which a tree's roots dig down into the earth can its branches reach to the heavens.

Without the roots, there can be no branches reaching up to Heaven. The roots come first. In order to ascend, we must first descend.

The image of the tree also points to an overcoming of duality and a return to the Pleroma: it is the same tree above and below the ground.

Authentic spirituality must be founded on a psychology that recognises the soul and works to liberate the living soul from the imprisonment in the world of the animal soul.

This is not to suggest that the psychology must be complete before spirituality can begin, only that psychological development, and soul work, must be one step ahead of spiritual practice.

The bridegroom will only appear to the extent that the bride has been prepared.

Spirit can only be received to the extent that the animal soul has become a living soul.

Without the necessary work to retrieve the soul, any form of psycho-spiritual development is merely a form of what is referred to as spiritual bypassing. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 136

Similarly, Jung taught that we must pass through the inferno of the passions in order to overcome them.

In contrast to the Gnostics, whose goal was to escape from this prison world and return to the Pleroma, Jung believed that life needed to be lived to the full.

Only by living life can we be freed from it (2009).

However, there is no growth in consciousness without pain, and unfortunately, most people will do anything in order to avoid facing their own soul, according to Jung.

Likewise, in The Gospel of Thomas, the saviour says that whoever is near to him is near to the fire.

To realise the reunion of spirit and soul necessitates that one endures the fire.

It is incumbent upon every true Gnostic to burn away all that gets in the way of liberating the living soul.

In a not dissimilar vein, Western Buddhist nun, teacher, and author, Pema Chödrön (2000), teaches that we can only find the indestructible part of ourselves to the extent that we repeatedly expose ourselves to the annihilation of our false sense of self.

In Gnostic terms, the indestructible within is the divine spark and its counterpart is the living soul.

Paraphrasing Chödrön, only to the extent that we descend into the unconscious and expose ourselves over and over to the annihilation of the animal soul can we recover the lost living soul. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 138

Jung identified two dimensions to the shadow: one personal, and the other, archetypal.

The personal shadow consists of the disavowed parts of the individual's personality, whereas the archetypal shadow is the rejected aspects of the human collective.

The personal shadow is our own private demiurge, and the archetypal shadow is the Gnostic demiurge and his archons.

Recovering the living soul demands that we address not only our personal shadow, but also the darkness of the collective demiurgic shadow to the extent that it touches us.

As noted above, The Gospel of Philip teaches that as long as the root of evil remains hidden, its power over us will persist.

It is powerful because we do not recognise it.

When it is recognised, in other words, when it is brought into the light of consciousness, it dies.

Philip exhorts us to dig down to get at the root of evil and pull it out of our hearts by the root. Its uprooting is in its recognition.

As long as it is ignored, it takes root in our heart and dominates us.

We become its slaves, and such is our enslavement that we are compelled to do things that we do not want to do, and are unable to do the things we want to do.

If we are not conscious of the archons within us, they fall into the shadow, and that suits the archons just fine.

From there they can carry on their diabolical activities unhindered.

Liberating the soul begins with recognising the darkness. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 142

Like Jung's concept of the human mind as the gateway between the outer and the inner, the mundus imaginalis exists both within and without.

It is the world in which our dreams take place, or it can be engaged with more consciously through Jung's practice of active imagination.

Corbin made the distinction between what he considered to be true imaginations from the imaginal realm, which he referred to as imaginatio vera, and personal fantasies in which we can create anything we desire to experience imaginatively (in the commonly used sense).

Like-wise, Jung stressed that during active imagination it is imperative to let the images of the unconscious speak for themselves, rather than allowing the ego to direct them, and risk the experience turning into mere fantasy.

According to Lachman, by letting go of bodily sensations and entering into a meditative state, a voyager into the mundus imaginalis may encounter a supernatural being who will ask the voyager who she is and where she comes from.

The voyager then replies that she is a traveller seeking to return to her true home, which lies beyond the world of the senses (2015, loc. 3488).

Similarly, in The Gospel of Thomas, Christ teaches his disciples that if they are asked where they have come from, they are to reply that they have come from the light.

It is through the intermediary realm of the mundus imaginalis that the Gnostic must pass during visionary ascension to the Pleroma. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 154-155

Consequently, the defining feature of Jungian Gnostic soteriology, one that does not have the same degree of emphasis in the Gnostic texts, is the need for a growth in consciousness in this life.

According to the Gnostics we are, metaphorically, nothing more than a bunch of drunken, somnambulist zombies who have fallen prey to the veil of ignorance spun by the archons that keeps us imprisoned in the world of matter.

Jung, no stranger to bluntness himself, was somewhat more circumspect in regard to our fallen state, and noted that humanity's worst sin was unconsciousness.

Therefore, the key to salvation in Jung's Gnostic vision, which would directly influence his psychology, is to become more conscious.

In Gnostic systems, the archons that keep humanity imprisoned are not so much to be seen as evil—although their effects are very much evil—rather they are to be seen as being ignorant, and of a very limited, unfeeling, robotic consciousness.

As a result, the key to achieving salvation is not so much overcoming evil, but about becoming more conscious, and this pursuit of increasing consciousness is certainly the direction taken by the soteriological aspects of Jung's gnosis.

However, whereas for the Gnostics, gnosis was a means to an end, and that end was escape, for Jung, gnosis, in terms of expanded consciousness, was both the means and the end itself in many ways.

For the Gnostics the return to the Pleroma involved a dissolution of the opposites back to their original, non-differentiated state.

However, for Jung, this dissolution posed a great danger and was the sin of unconsciousness, and a retreat back into nothingness and non-existence, in other words, death.

As has been noted above, in Jung's view, life is dependent on differentiation.

No differentiation, no life, and without life there can be no growth in consciousness.

Consciousness demands the differentiation of opposites, and growth in consciousness demands the reconciliation and integration of the opposites.

Differentiation of the opposites is what saves humanity from unconsciousness.

Yet, in Jung's view all of humanity's problems result from the splitting of opposites in the psyche, both the personal psyche, and the collective psyche.

Reconciliation and integration of the differentiated opposites is what saves. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 126

Given the emphasis on psychological growth in Jung's Gnostic system, the struggle for salvation does not pit aeons against archons as such, but occurs in

the unconscious where psychic factors that will save us are opposed by psychic factors that will condemn us.

This battle of opposing psychic forces is portrayed symbolically in The Matrix in the final showdown between Neo and Agent Smith which begins in the underground (or subway), in other words, the unconscious.

In the denouement of their confrontation,

Neo charges headlong towards Agent Smith and dives at him; however, there is no collision, rather Neo merges into Agent Smith as if diving into a pool of water.

A tumult brews within their entanglement before Agent Smith shatters like a shell, out of which a new Neo is born into light.

In Jungian terms, the demiurgic ego dies and the Self is born into the light of consciousness.

The experience of the Self is always a defeat for the ego, said Jung.

In Gnostic terms, the pool of water represents the waters that exist below the firmament in which the conflict of human existence occurs.

Like the light and dark brothers in The Gospel of Philip, Neo and Agent Smith dissolve into one another, finally.

Agent Smith shatters like an empty husk, suggesting that the world of the archons is empty, false, nothing but an illusion, and only the Light remains. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 127-128

In accord with Jung's dictum that what we resist, persists, PKD thought that those who fight against the Empire become "infected by its derangement" (2001, p. 264), Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 129

To assign the male gender (Father)—or the female gender for that matter—to the One, the Great Invisible Spirit, prior to it having thought Barbelo into being, appears to be ontologically incorrect—not to mention sexist.

The opposites cannot exist without their counterpart, there is no up without down, no hot without cold, and no male without female.

The opposites can only be understood in relation to the other.

If everything was hot and nothing was cold, then hot and cold would be meaningless, indeed, even the concept of temperature would be meaningless.

If we attempt to define one of the twins of a pair of opposites, we will either refer to a synonym (e.g., “up” will be defined in terms of “higher”), which simply avoids the issue, or we will need to make reference to its opposites (e.g., “up” might be defined in terms of moving from “lower” to “higher”).

It follows that the One, on its own, cannot have gender, or any other characteristic for that matter.

The One, and any other concept of ultimate divinity, is beyond gender; to assign it gender is meaningless, and fails to understand the fundamental characteristic of the opposites (which seems rather errant on the part of the Gnostics given how crucial the concept of the opposites is to their thesis).

The concept of opposites, including gender, only arises when the One becomes Two.

Given the ineffability of what is being discussed, gender assignments seem arbitrary and the crucial point, perhaps, is that when the One, the Thinker, thinks Barbelo, the First Thought, into being, there now exists an androgynous pair.

This Mother-Father syzygy is the eternal realm—the One is beyond time and beyond being—and the first and highest of the invisible realms of the Pleroma.

Only once the One becomes the Two can there exist the dynamic potential between them that leads to creation.

Life is born of the spark of opposites according to Jung, and, as the Mother-Father syzygy, Barbelo is the creative power out of which everything else came into being.

Out of the interaction of the twin male/female poles within the Mother-Father the process of emanation began.

The One, prior to thinking, is the Nothingness of the Pleroma; the Mother-Father is the Fullness of the Pleroma. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 134

For Jung, the spirituality of the feminine principle is earthly and descends; therefore, the reclamation of the soul requires a descent into the chthonic depths of the unconscious.

This need for complementary spiritual practice and soul work is symbolised by the tree of which the branches reach up to Heaven, while the roots reach down to the realm of darkness.

Only to the extent to which a tree’s roots dig down into the earth can its branches reach to the heavens.

Without the roots, there can be no branches reaching up to Heaven. The roots come first. In order to ascend, we must first descend.

The image of the tree also points to an overcoming of duality and a return to the Pleroma: it is the same tree above and below the ground.

Authentic spirituality must be founded on a psychology that recognises the soul and works to liberate the living soul from the imprisonment in the world of the animal soul.

This is not to suggest that the psychology must be complete before spirituality can begin, only that psychological development, and soul work, must be one step ahead of spiritual practice.

The bridegroom will only appear to the extent that the bride has been prepared.

Spirit can only be received to the extent that the animal soul has become a living soul.

Without the necessary work to retrieve the soul, any form of psycho-spiritual development is merely a form of what is referred to as spiritual bypassing. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 136

Similarly, Jung taught that we must pass through the inferno of the passions in order to overcome them.

In contrast to the Gnostics, whose goal was to escape from this prison world and return to the Pleroma, Jung believed that life needed to be lived to the full.

Only by living life can we be freed from it (2009).

However, there is no growth in consciousness without pain, and unfortunately, most people will do anything in order to avoid facing their own soul, according to Jung.

Likewise, in The Gospel of Thomas, the saviour says that whoever is near to him is near to the fire.

To realise the reunion of spirit and soul necessitates that one endures the fire.

It is incumbent upon every true Gnostic to burn away all that gets in the way of liberating the living soul.

In a not dissimilar vein, Western Buddhist nun, teacher, and author, Pema Chödrön (2000), teaches that we can only find the indestructible part of ourselves to the extent that we repeatedly expose ourselves to the annihilation of our false sense of self.

In Gnostic terms, the indestructible within is the divine spark and its counterpart is the living soul.

Paraphrasing Chödrön, only to the extent that we descend into the unconscious and expose ourselves over and over to the annihilation of the animal soul can we recover the lost living soul. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 138

Jung identified two dimensions to the shadow: one personal, and the other, archetypal.

The personal shadow consists of the disavowed parts of the individual's personality, whereas the archetypal shadow is the rejected aspects of the human collective.

The personal shadow is our own private demiurge, and the archetypal shadow is the Gnostic demiurge and his archons.

Recovering the living soul demands that we address not only our personal shadow, but also the darkness of the collective demiurgic shadow to the extent that it touches us.

As noted above, The Gospel of Philip teaches that as long as the root of evil remains hidden, its power over us will persist.

It is powerful because we do not recognise it.

When it is recognised, in other words, when it is brought into the light of consciousness, it dies.

Philip exhorts us to dig down to get at the root of evil and pull it out of our hearts by the root. Its uprooting is in its recognition.

As long as it is ignored, it takes root in our heart and dominates us.

We become its slaves, and such is our enslavement that we are compelled to do things that we do not want to do, and are unable to do the things we want to do.

If we are not conscious of the archons within us, they fall into the shadow, and that suits the archons just fine.

From there they can carry on their diabolical activities unhindered.

Liberating the soul begins with recognising the darkness. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 142

Like Jung's concept of the human mind as the gateway between the outer and the inner, the mundus imaginalis exists both within and without.

It is the world in which our dreams take place, or it can be engaged with more consciously

through Jung’s practice of active imagination.

Corbin made the distinction between what he considered to be true imaginations from the imaginal realm, which he referred to as imaginatio vera, and personal fantasies in which we can create anything we desire to experience imaginatively (in the commonly used sense).

Like-wise, Jung stressed that during active imagination it is imperative to let the images of the unconscious speak for themselves, rather than allowing the

ego to direct them, and risk the experience turning into mere fantasy.

According to Lachman, by letting go of bodily sensations and entering into a meditative state, a voyager into the mundus imaginalis may encounter a supernatural being who will ask the voyager who she is and where she comes from.

The voyager then replies that she is a traveller seeking to return to her true home, which lies beyond the world of the senses (2015, loc. 3488).

Similarly, in The Gospel of Thomas, Christ teaches his disciples that if they are asked where they have come from, they are to reply that they have come from the light.

It is through the intermediary realm of the mundus imaginalis that the Gnostic must pass during visionary ascension to the Pleroma. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 154-155

1. https://smile.amazon.com/Apocalypse-Reluctant-Gnostics-Stuart-Douglas/dp/1782206078/ref=sr_1_1?dchild=1&keywords=stuart+douglas+reluctant&qid=1625487214&sr=8-1

Carl Jung on "Revenge" - Anthology (2021-07-08 06:48)

[paypal _donation _button border="5"]

Revenge is human. God does not know revenge. He knows only power and creation. He commands and you act. Your anxieties are laughable, there is only one road, the military road of the Godhead. The Dead One, The Black Books, Vol. V, Page 252

There are cases where it is better not to interfere; we must fulfil our duty as doctors, but the fact remains that some people are not meant to be cured, they are not fitted for life and if you step in and interfere fate always takes its revenge on you. Carl Jung, Modern Psychology, Page 27.

But there was something else too: objects possessed for Jung, a meaning in themselves, so they had to be treated with special care. "Things take their revenge!" he once hurled threateningly at my head when I had mislaid or botched something-I no longer remember what. Aniela Jaffe, Jung's Last Years, Page 109.

It can also have the nuance of 'lasciviousness.' St. Augustine aptly defines libido as a "general term for all desire" and says: There is a lust for revenge, which is called rage; a lust for having money, which is called avarice; a lust for victory at all costs, which is called stubbornness; a lust for self-glorification, which is called boastfulness. There are many and varied kinds of lust (De Civitate Dei, XIV, xv.) Carl Jung, CW 5, Para 186

From this account of the Creation we learn that Ea, the son of the watery deep and god of wisdom, has overthrown Apsu. Apsu is the progenitor of the great gods, so Ea has conquered the father. But Tiamat, the mother of the gods, plots revenge, and arrays herself for battle against them Carl Jung, CW 5, Para 375

The extraverted intuitive exempts himself from the restrictions of reason only to fall victim to neurotic compulsions in the form of over-subtle ratiocinations, hairsplitting dialectics, and a compulsive tie to the sensation aroused by the object. His conscious attitude towards both sensation and object is one of ruthless superiority. Not that he means to be ruthless or superior he simply does not see the object that everyone else sees and rides roughshod over it, just as the sensation type has no eyes for its soul. But sooner or later the object takes revenge in the form of compulsive hypochondriacal ideas, phobias, and every imaginable kind of absurd bodily sensation Carl Jung, CW 6, Para 615

But the moon can equally well be the injured brother of the sun, for at night affect-laden and

evil thoughts of power and revenge may disturb sleep. Carl Jung, CW 8, Para 330

Experience shows that the archetype, as a natural phenomenon, has a morally ambivalent character, or rather, it possesses no moral quality in itself but is amoral, like the Yahwistic God-image, and acquires moral qualities only through the act of cognition. Thus Yahweh is both just and unjust, kindly and cruel, truthful and deceitful. This is eminently true of the archetype as well. That is why the primitive form of conscience is paradoxical: to burn a heretic is on the one hand a pious and meritorious act as John Hus himself ironically recognized when, bound to the stake, he espied an old woman hobbling towards him with a bundle of faggots, and exclaimed, “0 sancta simplicitas!” and on the other hand a brutal manifestation of ruthless and savage lust for revenge. Carl Jung, CW 10, Para 846

This lost bit of nature seeks revenge and returns in faked, distorted form, for instance as a tango epidemic, as Futurism, Dadaism, and all the other crazes and crudities in which our age abounds Carl Jung, CW 10, Para 44

The primitive form of conscience is paradoxical to burn a heretic is on the one hand a pious and meritorious act as John Hus himself ironically recognized when, bound to the stake, he espied an old woman hobbling towards him with a bundle of faggots, and exclaimed, "O sancta simplicitas!"— and on the other hand a brutal manifestation of ruthless and savage lust for revenge, Carl Jung, CW 10, Para 845

What this child seemed to feel most was the unconscious of her father. If a man has no real relations with his wife, then obviously he seeks another outlet. And if he is not conscious of what he is seeking, or if he represses fantasies of that kind, his interest will regress on the one side to the memory-image of his mother, and on the other side it invariably fastens on his daughter, if there is one. This is what might be called unconscious incest. You can hardly hold a man responsible for his unconsciousness, but the fact remains that in this matter nature knows neither patience nor pity and takes her revenge directly or indirectly through illness and unlucky accidents of all kinds. Unfortunately, it is almost a collective ideal for men and women to be as unconscious as possible in the ticklish affairs of love. But behind the mask of respectability and faithfulness the full fury of neglected love falls upon the children. You cannot blame the ordinary individual, as you cannot expect people to know the attitude they ought to adopt and how they are to solve their love problems within the framework of present-day ideals and conventions. Mostly they know only the negative measures of negligence, procrastination, suppression, and repression. And to know of anything better is admittedly very difficult Carl Jung, CW 17, Para 218

You experience sometimes what you call “pathological” emotions, and there you observe most peculiar contents coming through as emotion: thoughts you have never thought before, sometimes terrible thoughts and fantasies. For instance, some people when they are very angry, instead of having the ordinary feelings of revenge and so on, have the most terrific fantasies of committing murder, cutting off the arms and legs of the enemy, and such things. Those are invading fragments of the unconscious, and if you take a fully developed pathological emotion it is really a state of eclipse of consciousness when people are raving mad for a while and do perfectly crazy things. That is an invasion. That would be a pathological case, but fantasies of this kind can also occur within the limits of normal. I have heard innocent people say, “I could cut him limb from limb,” and they actually do have these bloody fantasies; they would “smash the brains” of people, they imagine doing what in cold blood is merely said as a metaphor. When these fantasies get vivid and people are afraid of themselves, you speak of invasion

Carl Jung, CW 18, Para 65

My mind is torn to its very depths. I, who had to be a tower of strength for many weak people, am the weakest of all. Will you forgive me for being as I am? For offending you by being like this, and forgetting my duties as a doctor towards you? Will you understand that I am one of the weakest and most unstable of human beings? And will you never take revenge on me for that, either in words, or in thoughts or feelings? Carl Jung to Sabina Spielrein, December 4, 1908

Onkel [Jung] said that one cannot always tell Linda [Fierz-David] the truth, that her annoyance with people who are ill is a revenge she takes because she had tuberculosis once and had had to spend years in Davos. Katy Cabot, Jung My Mother and I, Page 274

The way forward, as I see it, is certainly as hard as it is dangerous. I actually fear that all our repressed instincts, all our desires for power and revenge, all our mindlessness and hidden brutality will be realized here. Indeed the ongoing development of the Jews failed precisely because, on the one hand, they were united in a collective-religious bond and, on the other, they were under pressure from other nations as individuals. After the emancipation they caught up unnaturally quickly and powerfully with the Western trend toward the individual (secularization, rationalization, extraversion, the break with the continuity of the past). Erich Neumann, Life and Work of Erich Neumann, Page 124

On April 14, 1918, Jung wrote to Josef Lang regarding a letter he had received from Moltzer in which she had accused him of trying to destroy her relationship with Lang in a "thirst for revenge." The Black Books, Vol. I, Page 64

Questioning the unconscious by Sonu Shamdasani (2021-07-09 04:33)

[paypal _donation _button border="5"]

[1]Questioning the Unconscious by Sonu Shamdasani

ANNALS OF THE NEW YORK ACADEMY OF SCIENCES

Issue: Unlocking the Unconscious: Exploring the Undiscovered Self

PERSPECTIVE

Questioning the unconscious by Sonu Shamdasani

Health Humanities Centre, University College London, London, United Kingdom

Address for correspondence: Professor Sonu Shamdasani, Vice-Dean (International), Faculty of Arts and Humanities, Co-Director, Health Humanities Centre, School of European Languages, Culture and Society (German), University College

London, Gower Street, London WC1E 6BT. s.shamdasani@ucl.ac.uk

In this piece, I outline a brief history of the development of concepts of the unconscious and then suggest ways of bringing understanding to various sides of the discussion.

Keywords: unconscious; consciousness; concepts of the unconscious

Is there an unconscious?

This question has generally been posed and answered in a binary form.

After centuries of disputation, one could draw up a lengthy list of illustrious protagonists lined up on either side of the aisle.

One could further subdivide and classify the types of arguments used in favor of the existence of the unconscious, and the types of refutations.

The initial binary form of this debate is further complicated by the multiplicity of models of the unconscious that have been proposed, and the explicit, or implicit, models of the unconscious proposed in any given refutation.

Furthermore, veritable battles have raged between proponents of different models of the unconscious.

One could imagine a complex Linnean taxonomy of the different unconsciouses, complete with a genealogical table of lineages, branchings, hybrids, and variations.

There are no signs of any increasing consensus emerging among the competing conceptions of the unconscious—rather an ongoing process of spontaneous generation of yet more conceptions.

From the standpoint of intellectual history, such classificatory projects would doubtless serve as useful aids to clarification, assisting both proponents and opponents in being clear as to precisely what they are referring to, in the conceptual Babel and confusion of tongues that surround much talk of the unconscious.

At the same time, the need for such projects raises the question of whether there is much further utility in continuing to consider this question in the binary form in which it has generally been posed up till now, or even, whether there remains much point in proposing

new conceptions of the unconscious, given the vast stockpile of models that have already been developed, and correspondingly, whether there is any need to develop new refutations, given the range of arguments that have already been deployed.

Within the binary form of this question, there is no independent criterion for adjudication: the protagonists themselves propose their own "rules of the game," which are usually incommensurable with those of their opponents, and by which, unsurprisingly, they have deemed themselves to have won.

We are faced then with an endless agonistic debate for which there appears to be no possibility for the matter to be finally settled in any remotely consensual manner.

Perhaps then, one should rethink the very terms of the question and ask whether it might be more useful to reconsider it, or even to set it to one side.

For regardless of whether one could crown anyone on either side of this debate as the ultimate winner, the unconscious "exists," as the Durkheimians might put it, as a "social fact": there are by now countless individuals who have attested, and continue to attest, on the basis of personal testimony, to have an unconscious, while at the same time, there are countless other individuals who would deny having an unconscious, and who utilize other terms by which to understand themselves and others.

Consequently, it is valuable to approach the study of concepts of the unconscious, how they have been developed, taken up, and rejected, from the standpoint of other disciplinary modes of enquiry, such as history, anthropology, and the health humanities.

For more than a century, psychology has sought to understand human behavior.

It is now timely to attempt to turn the lens upon psychology itself, to view it from the outside, to study its theories and practices as intrinsically historically and culturally specific formations, whatever their claims to universality. It is only in such a way that its effects upon society can begin to be mapped.

Let us first briefly review the history of concepts of the unconscious.

As a concept, the unconscious is inseparable from that of consciousness, and, throughout its history, has variously figured as an extension, supplement, or opposite to particular conceptions of consciousness.

As a further division or stratification of a dualistic framework, it ultimately forms a subchapter within the larger history of concepts of consciousness.

Its initial developments took place in German philosophy, commencing with Gottfried Wilhelm Leibniz's (1646–1716) notion of the petites perceptions—perceptions that were too small to be perceived, but that determined our behavior without our thinking of them.

An example would be when one hears the sounds of waves, it follows that one is affected by the sound of each wave, which would be too faint to be heard individually.

It was in post-Kantian idealism that the unconscious underwent its most extensive devel-

opment.

For Friedrich Schelling (1775–1854), the unconscious was conceived as the productive force or ground of consciousness.

Consciousness was equated with volition, and the unconscious with the involuntary.

The heyday of the unconscious was in nineteenth century German philosophy.

While the concept of consciousness waned, that of the unconscious waxed.

In the philosophies of Carl Gustav Carus (1789–1869) and Eduard von Hartmann (1842–1906), much of what had previously been ascribed to memory, imagination, or the passions increasingly became ascribed to the unconscious.

Many mental functions now had an un prefix attached to them.

However, the content of the unconscious was generally conceived as representations—the key term, paradoxically, of the philosophy of consciousness.

With each successive edition of von Hartmann's best-selling Philosophy of the Unconscious, the unconscious itself expanded.

Alongside these philosophical developments, concepts of the unconscious were developed in nineteenth century British physiology, through an expansion of the concept of reflex action.

Under the rubric of unconscious cerebration, William Carpenter (1813–1885) maintained that a large proportion of mental activity took place automatically, which was unconscious.

At the same time in German biology, notions of organic memory arose, based on Jean-Baptiste Lamarck's (1744–1829) theory of the inheritance of acquired characteristics and Ernst Haeckel's (1834–1919) biogenetic law, that ontogeny recapitulated phylogeny.

Through figures such as Ewald Hering (1834–1918), transindividual and collective concepts of the unconscious were developed, wherein the unconscious was seen to contain and transmit the history of the race.

For the new dynamic psychologies at the end of the nineteenth century, the unconscious presented an ideal term.

It was a site where new universal laws could be discovered and where periodic tables could be established.

It enabled them to delineate their own domain of the mind and people it with a plethora of objects, mechanisms, and special modes of functioning.

This inner world vastly expanded.

The unconscious of the psychologists had to be differentiated from that of the philoso-

phers, to enable it to be presented as a scientific concept.

In most cases, this was simply accomplished through a denial of filiation.

There was little that could not be explained via the unconscious: dreams, delusions, passions, inspirations, and even religious experience.

These developments did not pass uncontested: in 1890, in The Principles of Psychology, William James commented that the distinction between the consciousness and the unconsciousness of a mental state was “the sovereignmeans for believing what one likes in psychology, and of turning what might be a science into a tumbling-ground for whimsies.”

One may note that James did not limit his critique to the unconscious: he came to discard the notion of consciousness in favor of a monistic metaphysics of radical empiricism, noting in 1904 that “those who still cling to it are clinging to a mere echo, the faint rumour left behind by the disappearing ‘soul’ upon the air of philosophy.”

As the basis for an explanation of psychopathology, the unconscious was taken up for a while in twentieth century psychiatry, and more widely within psychotherapy, where it became a means of explaining human behavior in general and a new source for self-knowledge, which increasingly came to signify knowledge of what was unconscious, in some shape or form, to the self. Interpretation generally took the form of the translation of conduct into the theoretical language of the unconscious.

In the twentieth century, the unconscious became institutionalized, spawning a sizable network of associations, guilds, and training societies.

Supported by the motor of therapeutic practice, theories of the unconscious have functioned in a productive way: far from being perpetually rediscovered and uncovered in a positivistic manner, the psychological unconscious was an artifact raised and reared in the therapeutic clinic.

Theories of the unconscious, like many other psychological theories, do not only function as descriptions, but also act as theatrical scripts, stage directions, and modes of emplotment, utilizing particular narrative strategies.

It would be useful to study these from the perspective of literary theory.

However, this is by no means to say that the unconscious produced by such operations is illusory, unreal, or merely fictitious.

Psychologies and psychotherapies have generated a plethora of what I term optional ontologies through which individuals have come to rescript their lives; the unconscious has been one of the most prominent of these.

As such, it has become one of the most powerful artifacts of modern psychology and psychotherapeutics.

From this perspective, one may raise the question of what type of objects such unconsciouses are, and what uses they have been put to.

In this regard, concepts of the unconscious clearly had significant epistemological and professional utility, which was interconnected.

The unconscious was conceived as a natural object, which was transhistorical and cross-cultural.

For psychoanalysts, everyone whoever lived must have had an unconscious, and furthermore, one whose laws had been discovered and laid down by Freud.

There was no place for cultural variation, or the possibility of accepting that other people and cultures might have equally compelling alternative ontological conceptions and effective narratives of sickness and healing with no need for an unconscious.

Consequently, historical and cross-cultural variations were nullified.

With the unconscious, psychologists had their own epistemological object, with its particular laws, processes, and modes of functioning, just like other natural sciences, with compendious grammars of interpretive rules, which required special modes of training and instruction to be initiated into.

This gave the impression that the epistemological and disciplinary separation of psychology from other disciplines had been successfully negotiated.

Within theories of psychotherapy, notions of the unconscious led to conceptions that the task of the psychotherapist lay in uncovering partially recessed unconscious representations that were concealed to the subjects themselves but visible to the psychotherapist, whose task was one of transcribing behavior into the theoretical language of the unconscious.

As such, the unconscious became a manner of rescripting the narrative description of a life, and a mode of hermeneutics for giving it significance.

This language clearly did not remain a professional preserve, and was taken on by large social groupings, for whom it became a compelling form of self-description.

The unconscious became a social idiom, entering the vernacular.

Consequently, continuing to pose the question of whether the unconscious exists doesn’t help very much, for whatever one’s views on this may be, we are faced today with a situation where large bodies of people consider that they (and others) have an unconscious, and larger bodies of people consider that they (and others) don’t.

Geographically speaking, it would be possible in an approximate sense to chart this on a map upon which one would in all likelihood see the greatest density of individuals “with an unconscious” conglomerated around the European and American metropoles, with a minimal density in the so-called developing nations, such as in Africa, and in China and India.

The geographical distribution immediately raises the question of ethnocentricity, and the status of forms of thought that may have not been nurtured on the particular conceptual developments that took place, for instance, in nineteenth-century German philosophy, or

where psychology and psychotherapy have not had major societal impacts.

Given this situation, it would be useful to imagine how an anthropology of psychology might envisage such questions.

For instance, one might ask, How does one come to acquire an unconscious?

Is there greater susceptibility among particular age groups?

Are there typical conversion experiences that give rise to the conviction of the reality of a particular unconscious? Why do people choose a particular type of unconscious? How do people try out different unconsciouses?

What leads one to lose an unconscious?

What effects, beneficial or otherwise, has living with an unconscious had on people's lives, in their own estimation?

How does the unconscious compare with other optional ontologies?

As Edward Sapir and Benjamin Lee Whorf observed years ago, the terms and linguistic differentiations available to us are by no means neutral and may generate particular forms of experience.

This suggests that one may fruitfully explore the particular phenomenology of "living with an unconscious."

To conceive of individuals as choosing to have an unconscious, is, I contend, descriptive of what regularly occurs.

Such a choice is by nature paradoxical, and in effect cancels itself out: it is to accede to a state of affairs that conceals the elective element.

For if one contends that everyone who lives, has lived, or will live inevitably has, had, or will have an unconscious, there plainly cannot be any choice involved.

There is no "opt-out" clause, no intrinsic right to any other form of self-description, which is readily relegated to the status of illusions or delusions.

The world is then divided simply into those who recognize that they have an unconscious, and those who have an unconscious but fail to recognise that they have one.

Conversely, for those who deny the existence of the unconscious, the world is divided into those who recognize this state of affairs, and others who cling to an illusory phantasm.

By contrast, the recognition of the factor of choice restores the active role of agency, and so acknowledges the right, on the one hand, for an individual to have an unconscious if they so desire, and also, for others not to.

At a sociopolitical level, such a democratizing recognition of the multiplicity of ontologies and models of self-understanding that exist in a society at any given time is surely a better way to increase tolerance of difference.

Such tolerance, according to the other the basic right to their own form of self-understanding—in this instance, to have, or not to have an unconscious—is surely a necessary step toward understanding them on their own terms and fostering peaceful coexistence in these fraught times.

Competing interests

The author declares no competing interests.

Further Reading

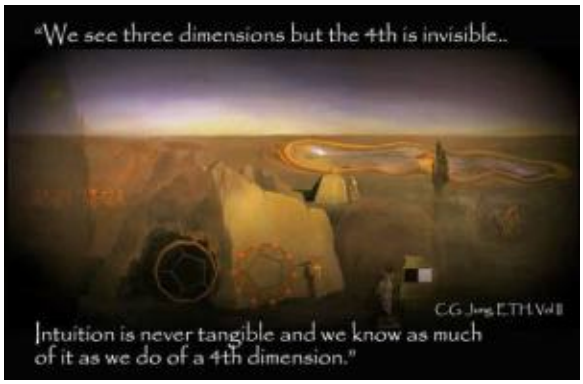
Borch-Jacobsen, M. 2000.MakingMinds and Madness: From Hysteria to Depression. Cambridge: Cambridge University Press.

Borch-Jacobsen, M. & S. Shamdasani. 2012. The Freud Files: An Inquiry into the History of Psychoanalysis. Cambridge: Cambridge University Press.

1. https://nyaspubs.onlinelibrary.wiley.com/doi/abs/10.1111/nyas.13452

That is perception by way of the unconscious, and you can observe it with intuitive types. (2021-07-09 04:53)

[paypal _donation _button border="5"]


"We see three dimensions but the 4th is invisible..
C.G. Jung E.T.H. V.o.l
Intuition is never tangible and we know as much of it as we do of a 4th dimension."

Of course, tied in with your typology of—quotes—"introversion" and "extraversion" we know of your concepts of thinking, feeling, sensation, intuition, and it would be very interesting to have some expansion of these particular terms as related to the introvert-extravert dichotomy.

Well, there is quite a simple explanation of those terms, and it shows at the same time how I arrived at such a typology. Sensation tells you that there is something.

Thinking, roughly speaking, tells you what it is.

Feeling tells you whether it is agreeable or not, to be accepted or rejected. And intuition—now there is a difficulty.

You don’t know, ordinarily, how intuition works. When a man has a hunch, you can’t tell exactly ho

w he got at that hunch, or where that hunch comes from. There is something funny about intuition.

I will tell you a little story. I had two patients, the man was a sensation type, the woman was an intuitive type. Of course they felt attracted.

So they took a little boat and went out on the lake of Zurich.

And there were those birds that dive after fish, then after a while they come up again, and you can’t tell where they will come up.

And so they began to bet who would be the first to see the bird.

Now you would think that the one who observes reality very carefully—the sensation type—would of course win out.

Not at all. The woman won the bet completely. She was beating him on all points, because by intuition she knew it beforehand.

How is that feasible?

Sometimes, you know, you can really see how it works by finding out the intermediate links.

Intuition is a perception by intermediate links, and you only get the result of that whole chain of associations.

Sometimes you succeed in finding out, but more often you don’t.

So my definition is that intuition is a perception via the unconscious.

That is as near as I can get. It is a very important function, because when you live under primitive conditions a lot of unpredictable things are likely to happen.

Then you need your intuition because you cannot possibly tell by your sense perceptions what is going to happen.

For instance, you are traveling in a primeval forest. You can only see a few steps ahead.

You go by the compass, perhaps, but you don't know what there is ahead. It is uncharted country.

If you use your intuition you have hunches, and when you live under primitive conditions you are instantly aware of hunches.

There are places that are favorable, there are places that are not favorable.

You can't tell for your life what it is, but you'd better follow those hunches because anything can happen, quite unforeseen things.

For instance, at the end of a long day you approach a river.

You don't know that there is a river, and when you come to that river it is quite unexpected. For miles there is no human habitation.

You cannot swim across, it is all full of crocodiles. So what?

Such an obstacle hadn't been foreseen, but it may be you have had a hunch that you should remain in the least likely spot and wait for the following day when you can build a raft or something, or look for possibilities.

You can also have intuitions—and this constantly happens—in our jungle called a city.

You can have a hunch that something is going wrong, particularly when you are driv-

appear in the street. And they always try to get something interesting, like a suicide, you know—to be run over, that's more marvellous apparently.

And then you get a peculiar feeling, and really, at the next corner there is a second nurse that runs in front of the automobile.

Duplication of cases, that is a rule, you know; such chance happenings come in groups.

So you see, we constantly have warnings, hints, that consist perhaps in a slight feeling of uneasiness, uncertainty, fear.

Under primitive conditions you would pay attention to these things, they mean some-

thing.

With us in our manmade, absolutely—apparently—safe conditions, we don’t need that function so very much, yet we still use it.

You will find the intuitive types among bankers, Wall Street men; they follow their hunches, and so do gamblers of all descriptions.

You find the type very frequently among doctors, because it helps them in their prognoses.

Sometimes a case can look quite normal, as it were, and you don’t foresee any complications, yet an inner voice tells you,

Now watch out, here is something not quite right.

You can’t tell why or how, but we have a lot of subliminal sense perceptions, and from them we probably draw a good deal of our
intuitions.

That is perception by way of the unconscious, and you can observe it with intuitive types.

Intuitive types very often do not perceive by their eyes or by their ears, they perceive by intuition.

For instance, it once happened that I had a woman patient in the morning at nine o’clock.

I often smoke my pipe and have a certain smell of tobacco in the room, or a cigar.

And she came and said, "But you begin earlier than nine o’clock"—earlier, I said, you call that early ?—"you must have seen somebody at
eight o’clock."

I said, "How do you know?" There had been a man there that had come at eight o’clock already.

And she said, "Oh, I just had a hunch that there must have been a gentleman with you this morning."

I said, "Hum, but how do you know it was a gentleman ?"

And she said, "Oh well, I just had the impression, the atmosphere was just like a gentleman here."

And all the time, you know, the ash tray was under her nose, and there was a half-smoked cigar! But she wouldn’t notice it.

The intuitive is a type that doesn’t see, doesn’t see the stumbling block before his feet, but he smells a rat for ten miles, Carl Jung, C. G. Jung Speaking, Page 206-209

1. https://smile.amazon.com/C-G-Jung-Speaking-C-G/dp/0691018715/ref=sr_1_1?crid=MBP0CMWS8635&dchild=1&keywords=jung+speaking&qid=1612001519&sprefix=jung+sp%2Caps%2

In The Gospel of Thomas, the saviour says that whoever is near to him is near to the fire. **(2021-07-09 07:37)**

[paypal _donation _button border="5"]

[1]The Apocalypse of the Reluctant Gnostics by Stuart Douglas

Similarly, Jung taught that we must pass through the inferno of the passions in order to overcome them.

In contrast to the Gnostics, whose goal was to escape from this prison world and return to the Pleroma, Jung believed that life needed to be lived to the full.

Only by living life can we be freed from it (2009).

However, there is no growth in consciousness without pain, and unfortunately, most people will do anything in order to avoid facing their own soul, according to Jung.

Likewise, in The Gospel of Thomas, the saviour says that whoever is near to him is near to the fire.

To realise the reunion of spirit and soul necessitates that one endures the fire.

It is incumbent upon every true Gnostic to burn away all that gets in the way of liberating the living soul.

In a not dissimilar vein, Western Buddhist nun, teacher, and author, Pema Chödrön (2000), teaches that we can only find the indestructible part of ourselves to the extent that we repeatedly expose ourselves to the annihilation of our false sense of self.

In Gnostic terms, the indestructible within is the divine spark and its counterpart is the living soul.

Paraphrasing Chödrön, only to the extent that we descend into the unconscious and expose ourselves over and over to the annihilation of the animal soul can we recover the lost living soul. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 138

1. https://smile.amazon.com/Apocalypse-Reluctant-Gnostics-Stuart-Douglas/dp/1782206078/ref=sr_1_1?dchild=1&keywords=douglas+stuart+reluctant&qid=1625830475&sr=8-1

Toward a Visionary Science: Jung's Notebooks of Transformation (2021-07-10 04:23)

[paypal _donation _button border="5"]

[1]Red Book

In 1935, Jung said: "A point exists at about the thirty-fifth year when things begin to change, it is the first moment of the shadow side of life, of the going down to death.

It is clear that Dante found this point and those who have read Zarathustra will know that Nietzsche also discovered it.

When this turning point comes people meet it in several ways: some turn away from it; others plunge into it; and something important happens to yet others from the outside. If we do not see a thing Fate does it to us."

By 1913, he had established himself as one of the leading lights in European psychiatry and was president of the burgeoning International Psychoanalytical Association.

As he recounted in Liber Novus, "I had achieved everything that I had wished for myself.

I had achieved honor, power, wealth, knowledge, and every human happiness.

Then my desire for the increase of these trappings ceased, the desire ebbed from me and horror came over me."

He had reached a turning point that was to transform his life and work: through this, Jung became Jung, and analytical psychology emerged as a general psychology and as a school of psychotherapy.

This transformation took place through the exploration of the visionary imagination, charted

in the Black Books, from 1913 to 1932.

These are not personal diaries but the records of a unique self-experimentation that Jung called his "confrontation with his soul" and his "confrontation with the unconscious."

He didn't record day-to-day happenings or outer events in them but rather his active imaginations, depictions of his mental states, and reflections on these. From the fantasies therein, between 1913 and 1916 he composed the Draft of Liber Novus, the Red Book, which he then transcribed in a calligraphic volume, illustrated with paintings.

The paintings from 1916 onward in the Red Book relate to Jung's continued explorations in the later Black Books.

Liber Novus and the Black Books are thus closely intertwined. The Black Books cover the period before, during, and after Liber Novus.

Liber Novus was born from the Black Books. It includes Jung's meditation on his fantasies between 1913 and 1916, and his understanding of the significance of his experiences up to that point.

In Jung's view, his undertaking pertained not just to himself but to others as well; he had come to view his fantasies as stemming from a general mythopoeic layer of the psyche, which he named the collective unconscious.

From the notebooks of a self-experimentation, a psychological work in a literary and theogonic form was created. Jung's continued
explorations of the visionary imagination in the Black Books from 1916 chart his evolving understanding and demonstrate how he sought to develop and extend the insights he had gained and embody them in life.

At the same time, they enable his paintings from 1916 onward to be understood in the context of the evolution of the iconography of his personal cosmology.

Given the intersection of the Black Books and Liber Novus, particularly between 1913 and 1916, this introduction of necessity reprises in a reworked and expanded form sections from the introduction to Liber Novus, now taken up from a different angle, s both works arise from one context and shared chronology.

The introduction at hand focuses more on the unfolding of Jung's visionary self-experimentation, and provides a fuller contextualization of
the later period, 1916 to 1932.

Similarly, a share of the notes from the 2009 Norton edition of Liber Novus have been carried over in the first part of this edition.

In the early twentieth century, it was not uncommon for a work to be expanded and recast through several editions.

A number of Jung's pivotal publications, such as The Psychology of the Unconscious Processes, are prime examples of this. This introduction is part of that genre. Sonu Shamdasani,

1. https://smile.amazon.com/gp/product/0393089088?pf_rd_r=DYCSYCJZNCN4CB66VPDC&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8

Who was C. G. Jung? (2021-07-11 03:40)

[paypal _donation _button border="5"]

[1]Red Book

Who was C. G. Jung?

Jung was born in Kesswil, on Lake Constance, in 1875. His family moved to Laufen by the Rhine Falls when he was six months old.

He was the oldest child and had one sister. His father was a pastor in the Swiss Reformed Church.

Toward the end of his life, Jung wrote a memoir entitled “From the Earliest Experiences of My Life,” which was subsequently included in Memories, Dreams, Reflections in a heavily edited form.

Jung narrated the significant events that led to his psychological vocation.

The memoir, with its focus on significant childhood dreams, visions, and fantasies, can be viewed as an introduction to Liber Novus.

In the first dream, he found himself in a meadow with a stone-lined hole in the ground. Finding some stairs, he descended into it, and found himself in a chamber.

Here there was a golden throne with what appeared to be a tree trunk of skin and flesh, with an eye on the top. He then heard his mother’s voice exclaim that this was the “man-eater.”

He was unsure whether she meant that this figure actually devoured children or was identical with Christ.

This profoundly affected his image of Christ.

Years later, he realized that this figure was a penis and, later still, that it was in fact a ritual phallus, and that the setting was an underground temple.

He came to see this dream as an initiation “in the secrets of the earth.”

In his childhood, Jung experienced a number of visual hallucinations.

He also appears to have had the capacity to evoke images voluntarily.

In a seminar in 1935, he recalled a portrait of his maternal grandmother which he would look at as a boy until he “saw” his grandfather descending the stairs.

One sunny day, when Jung was twelve, he was traversing the Münsterplatz in Basel, admiring the sun shining on the newly restored glazed roof tiles of the cathedral.

He then felt the approach of a terrible, sinful thought, which he pushed away. He was in a state of anguish for several days.

Finally, after convincing himself that it was God who wanted him to think this thought, just as it had been God who had wanted Adam and Eve to sin, he let himself contemplate it, and saw God on his throne unleashing an almighty turd on the cathedral, shattering its new roof and smashing the cathedral.

With this, Jung felt a sense of bliss and relief such as he had never experienced before. He felt that it was an experience of the "direct living God, who stands omnipotent and free above the Bible and Church."

He felt alone before God, and that his real responsibility commenced then.

He realized that it was precisely such a direct, immediate experience of the living God, who stands outside Church and Bible, that his father lacked.

This sense of election led to a final disillusionment with the Church on the occasion of his First Communion.

He had been led to believe that this would be a great experience. Instead, nothing.

He concluded: "For me, it was an absence of God and no religion. Church was a place to which I no longer could go. There was no life there, but death."

Jung's voracious reading started at this time, and he was particularly struck by Goethe's Faust.

He was struck by the fact that in Mephistopheles, Goethe took the figure of the devil seriously. In philosophy, he was impressed by
Schopenhauer, who acknowledged the existence of evil and gave voice to the sufferings and miseries of the world.

Jung also had a sense of living in two centuries, and felt a strong nostalgia for the eighteenth century. His sense of duality took the form of two alternating personalities, which he dubbed NO. 1 and 2. NO.

1 was the Basel schoolboy, who read novels, and NO. 2 pursued religious reflections in solitude, in a state of communion with nature and the cosmos. He inhabited "God's world."

This personality felt most real. Personality NO. 1 wanted to be free of the melancholy and isolation of personality NO. 2.

When personality NO. 2 entered, it felt as if a long dead yet perpetually present spirit had entered the room. NO. 2 had no definable character. He was connected to history, particularly with the Middle Ages.

For NO. 2, NO. 1, with his failings and ineptitudes, was someone to be put up with. This interplay ran throughout Jung's life.

As he saw it, we are all like this —part of us lives in the present and the other part is connected to the centuries.

As the time drew near for him to choose a career, the conflict between the two personalities intensified. NO. 1 wanted to pursue science, NO. 2, the humanities.

Jung then had two critical dreams. In the first, he was walking in a dark wood along the Rhine.

He came upon a burial mound and began to dig, until he discovered the remains of prehistoric animals.

This dream awakened his desire to learn more about nature. In the second dream, he was in a wood and there were watercourses.

He found a circular pool surrounded by dense undergrowth. In the pool, he saw a beautiful creature, a large radiolarian.

After these dreams, he settled for science. To solve the question of how to earn a living, he decided to study medicine.

He then had another dream. He was in an unknown place, surrounded by fog, making slow headway against the wind.

He was protecting a small light from going out. He saw a large black figure threateningly close.

He awoke, and realized that the figure was the shadow cast from the light.

He thought that in the dream, NO. 1 was himself bearing the light, and NO. 2 followed like a shadow. He took this as a sign that he should go forward with NO. 1, and not look back to the world of NO. 2.

In his university days, the interplay between these personalities continued.

In addition to his medical studies, Jung pursued an intensive program of extracurricular reading, in particular the works of Nietzsche, Schopenhauer, Swedenborg, and writers on spiritualism.

Nietzsche's Thus Spoke Zarathustra made a great impression on him.

He felt that his own personality NO. 2 corresponded to Zarathustra, and he feared that his personality NO. 2 was similarly morbid.

He participated in a student debating society, the Zofingia society, and presented lectures on these subjects.

Spiritualism particularly interested him, as the spiritualists appeared to be attempting to use scientific means to explore the supernatural, and prove the immortality of the soul.

The latter half of the nineteenth century witnessed the emergence of modern spiritualism, which spread across Europe and America.

Through spiritualism, the cultivation of trances—with the attendant phenomena of trance speech, glossolalia, automatic writing, and crystal vision—became widespread.

The phenomena of spiritualism attracted the interest of leading scientists such as Crookes, Zollner, and Wallace.

It also attracted the interest of psychologists, including Freud, Ferenczi, Bleuler, James, Myers, Janet, Bergson, Stanley Hall, Schrenck-Notzing, Moll, Dessoir, Richet, and Flournoy.

During his university days in Basel, Jung and his fellow students took part in séances.

In 1896, they engaged in a long series of sittings with his cousin Helene Preiswerk, who appeared to have mediumistic abilities.

Jung found that during the trances, she would become different personalities, and that he could call up these personalities by suggestion.

Dead relatives appeared, and she became completely transformed into these figures.

She unfolded stories of her previous incarnations and articulated a mystical cosmology, represented in a mandala.

Her spiritualistic revelations carried on until she was caught attempting to fake physical apparitions, and the séances were discontinued.

On reading Richard von Krafft-Ebing’s Text-Book of Psychiatry in 1899, Jung realized that his vocation lay in psychiatry, which represented a fusion of the interests of his two personalities.

He underwent something like a conversion to a natural scientific framework.

After his medical studies, he took up a post as an assistant physician at Burghölzli hospital at the end of 1900.

The Burghölzli was a progressive university clinic, under the directorship of Eugen Bleuler.

At the end of the nineteenth century, numerous figures attempted to found a new scientific psychology.

It was held that by turning psychology into a science through introducing scientific methods, all prior forms of human understanding
would be revolutionized.

The new psychology was heralded as promising nothing less than the completion of the scientific revolution.

Thanks to Bleuler, and his predecessor Auguste Forel, psychological research and hypnosis played prominent roles at the Burghölzli.

Jung's medical dissertation focused on the psychogenesis of spiritualistic phenomena, in the form of an analysis of his séances with Helene Preiswerk.

While his initial interest in her case appeared to be in the possible veracity of her spiritualistic manifestations, in the interim, he had studied the works of Frederic Myers, William James, and, in particular,

Théodore Flournoy. At the end of 1899, Flournoy had published a study of a medium, whom he called Hélène Smith, which became a best seller.

What was novel about Flournoy's study was that it approached her case purely from the psychological angle, as a means of illuminating the study of subliminal consciousness.

A critical shift had taken place through the work of Flournoy, Frederick Myers, and William James.

They argued that regardless of whether the alleged spiritualistic experiences were valid, such experiences enabled far-reaching insight into the constitution of the subliminal, and hence into human psychology as a whole.

Through them, mediums became important subjects of the new psychology.

With this shift, the methods used by the mediums—such as automatic writing, trance speech, and crystal vision—were appropriated by the psychologists, and became prominent experimental research tools.

In psychotherapy, Pierre Janet and Morton Prince used automatic writing and crystal gazing as methods for revealing hidden memories and subconscious fixed ideas.

Automatic writing brought to light subpersonalities, and enabled dialogues with them to be held.

For Janet and Prince, the goal of holding such practices was to reintegrate the personality.

Jung was so taken by Flournoy's book that he offered to translate it into German, but Flournoy already had a translator.

The impact of these studies is clear in Jung's dissertation, where he approaches the case purely from a psychological angle.

Jung's work was closely modeled on Flournoy's From India to the Planet Mars, both in terms of subject matter and in its interpretation

of the psychogenesis of Helene's spiritualistic romances.

Jung's dissertation also indicates the manner in which he was utilizing automatic writing as a method of psychological investigation.

In 1902, he became engaged to Emma Rauschenbach, whom he married and with whom he had five children. Up till this point, Jung had kept a diary.

In one of the last entries, dated May 1902, he wrote: "I am no longer alone with myself, and I can only artificially recall the scary and beautiful feeling of solitude.

This is the shadow side of the fortune of love."

For Jung, his marriage marked a move away from the solitude to which he had been accustomed.

In his youth, Jung had often visited Basel's art museum and was particularly drawn to the works of Holbein and Böcklin, as well as to those of the Dutch painters.

Toward the end of his studies, he was much occupied with painting for about a year.

His paintings from this period were landscapes in a representational style, and show highly developed technical skills and fine
technical proficiency.

In 1902/3, Jung left his post at the Burghölzli and went to Paris to study with the leading French psychologist Pierre Janet, who was
lecturing at the Collège de France.

During his stay, he devoted much time to painting and visiting museums, going frequently to the Louvre.

He paid particular attention to ancient art, Egyptian antiquities, the works of the Renaissance, Fra Angelico, Leonardo da Vinci, Rubens, and Frans Hals.

He bought paintings and engravings and had paintings copied for the furnishing of his new home. He painted in both oil and watercolor.

In January 1903, he went to London and visited its museums, paying particular attention to the Egyptian, Aztec, and Inca collections at the British Museum.

After his return, he took up a post that had become vacant at the Burghölzli and devoted his research to the analysis of linguistic associations, in collaboration with Franz Riklin.

With co-workers, they conducted an extensive series of experiments, which they subjected to statistical analyses.

The conceptual basis of Jung's early work lay in the work of Flournoy and Janet, which he attempted to fuse with the research methodology of Wilhelm Wundt and Emil Kraepelin.

Jung and Riklin utilized the associations experiment, devised by Francis Galton and developed in psychology and psychiatry by
Wundt, Kraepelin, and Gustav Aschaffenburg.

The aim of the research project, instigated by Bleuler, was to provide a quick and reliable means for differential diagnosis.

The Burghölzli team failed to come up with this, but they were struck by the significance of disturbances of reaction and prolonged response times.

Jung and Riklin argued that these disturbed reactions were due to the presence of emotionally stressed complexes, and used their experiments to develop a general psychology of complexes.

This work established Jung's reputation as one of the rising stars of psychiatry.

In 1906, he applied his new theory of complexes to study the psychogenesis of dementia praecox (later called schizophrenia) and to
demonstrate the intelligibility of delusional formations.

For Jung, along with a number of other psychiatrists and psychologists at this time, such as Janet and Adolf Meyer, insanity was not regarded as something completely set apart from sanity, but rather as lying on the extreme end of a spectrum.

Two years later, he argued that "If we feel our way into the human secrets of the sick person, the madness also reveals its system, and we recognize in the mental illness merely an exceptional reaction to emotional problems which are not strange to us."

Jung became increasingly disenchanted by the limitations of experimental and statistical methods in psychiatry and psychology. In the outpatient clinic at the Burghölzli, he presented hypnotic demonstrations.

This led to his interest in therapeutics, and to the use of the clinical encounter as a method of research.

Around 1904, Bleuler introduced psychoanalysis into the Burghölzli, and entered into a correspondence with Freud, asking Freud for assistance in his analysis of his own dreams.

In 1906, Jung entered into communication with Freud. This relationship has been much mythologized.

A Freudocentric legend arose, which viewed Freud and psychoanalysis as the principal source for Jung's work.

This has led to the complete mislocation of his work in the intellectual history of the twentieth century.

On numerous occasions, Jung protested.

For instance, in an unpublished article written in the 1930s,

“The schism in the Freudian school,” he wrote: “I in no way exclusively stem from Freud. I had my scientific attitude and the theory of complexes before I met Freud. The teachers that influenced me above all are Bleuler, Pierre Janet, and Théodore Flournoy.”

Freud and Jung clearly came from quite different intellectual traditions, and were drawn together by shared interests in the psychogenesis of mental disorders and psychotherapy.

Their intention was to form a scientific psychotherapy based on the new psychology and, in turn, to ground psychology in the in-depth clinical investigation of individual lives.

With the lead of Bleuler and Jung, the Burghölzli became the center of the psychoanalytic movement.

In 1908, the Jahrbuch für psychoanalytische und psychopathologische Forschungen (Yearbook for Psychoanalytic and Psychopathological Researches) was established, with Bleuler and Freud editors in chief and Jung as managing editor.

Due to their advocacy, psychoanalysis gained a hearing in the German psychiatric world. In 1909,

Jung received an honorary degree from Clark University for his association researches.

The following year, an international psychoanalytic association was formed with Jung as the president.

During the period of his collaboration with Freud, he was a principal architect of the psychoanalytic movement.

For Jung, this was a period of intense institutional and political activity.

The movement was riven by dissent and acrimonious disagreements. Sonu Shamdasani, The Red Book, Page 194-197

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/0393089088/ref=sr_1_1?crid=1BT2DL8O9ONEU&dchild=1&keywords=jung+red+book+readers+edition&qid=1611739647&sp

---

The Red Book Liber Novus - Reviewed by: Ann Belford Ulanov (2021-07-11 04:09)

[paypal _donation _button border="5"]

[1]A Review of The Red Book by Ann Belford Ulanov

The Red Book Liber Novus by C. G. Jung; Sonu Shamdasani; Ulrich Hoerni; Mark Kyburz; John Peck Review by: Ann Belford Ulanov

Something happened to Jung, and when we read The Red Book, something happens to us.

Jung describes this experience in his fortieth year as the pivotal one of his life: it took "forty-five years to bring these things that I once experienced and wrote down into the vessel of my scientific work" (219); this was "the numinous beginning, which contained everything" (Frontispiece).

But the living of it was like an erupting lava of fantasies, characters, and overwhelming affects that "burst forth from the unconscious... and threatened to break me" (Frontispiece).

"The first imaginings and dreams were like fiery, molten basalt, from which the stone crystallized, upon which I could work" (219).

With what can only impress the reader as brute strength, Jung faced into these experiences, surrendered to the images, consented to the different voices, engaged fully in the drama that unfolded: "I have learned that in addition to the spirit of this time there is still another spirit at work, that which rules the depths of everything that is contemporary" (229).

And further, "the spirit of the depths teaches me that I am a servant. . .of a child. This dictum was repugnant to me and I hated it" (234).

Despite his revulsion and the slanging matches that often occurred between him and

those he encountered within, Jung found he lived far off from the depths and had to go looking for his lost soul who addresses him directly: "Within us is the way, the truth, and the life. ... who should live your own life if not yourself?. . . . The way leads to mutual love in community" (231); "the other is also in you" (301). Jung says, "It cost me a great deal to undergo [the fantasies and emotions that erupted].... I had to let myself plummet down into them, as it were. I felt... violent resistance to them... and distinct fear" (Jung 1963, 178).

It also costs the reader to engage this book, for it is as if we descend into water, even under its currents, and the images and dramas float by, sometimes shocking in their negative power.

As if in a dream, when closing the book it is hard to remember all that we read!

That has to do, I believe, with the archetypal level at which the book proceeds; images bleed into one another, the paintings show motifs that recur, for example, the upturned shoes, the birds hidden in the tragacanth-like background, the reappearance of the young helper.

An archetypal level of psyche is stimulated in the reader and one's own drama and mysteries happen, verifying Jung's adamant injunction: do not imitate my way, you have your own mysteries and your own way (246 n 163; 247 n 164; 254 n 138).

I found I can only read about 3 pages at a time; the text sinks into a depth and takes you with it, stirring up your own images that begin to erupt.

That is what The Red Book gives the reader who receives it with excitement and a matching fear.

We do not become Jungians, imitating his images and problems.

We become ourselves.

The plan of the book is difficult in that one must turn pages backwards and forwards to link paintings to text, (which do not securely connect or all in the one place), and to link prior to later drafts, and footnotes to sections in the end of the book.

Yet I cannot imagine an easier way to have constructed its whole.

For we find in Appendix A some of the original lively images that Jung sketched in his Black Books while on military duty, and only later converted into formal rather fixed paintings in order to study what the psyche was communicating.

Writing out what happened to him, as Liber Novus, Liber Secundus, each with many titled sections, took numerous drafts and the English translation includes a section of his added commentary, called Scrutinies, and then an added commentary as Appendix B.

The whole book took 16 years of painstaking care to create, and stops abruptly mid-sentence (!) as a result of what Jung dis- covered.

Finished eighty-two years before it was published, locked in a Swiss bank vault for fifty of those years, it needed thirteen more of those years of patient negotiation between editor

Sonu Shamdasani and Jung's heirs to bring it to publication by Norton which has done a handsome job.

The Red Book consists of 190 handwritten pages in German in medieval manuscript style, 70 pages of full or half page color paintings which are astonishing in their artistic skill.

(We can see how an anima figure tempted Jung to call his paintings art, which Jung rejected.) In addition, Shamdasani 's introduction situates the volume in its historical setting, and in relation to Jung's prior and subsequent psychological theories, and includes a useful summary of the book's contents (207-208).

The translators' introduction is especially fine in alerting the reader to three different interpenetrating levels of writing in which Jung faithfully reports images and dialogues that engaged him, his reflections on them conceptually, and his expression of the experience in a mantic and prophetic mode (222).

This destabilization of language is promoted by the "psychic promptings" of what happened (222).

What did Jung discover? And what do we, his readers, discover as his gift to us in this book?

I will touch on some of his arresting themes that weave in and out, and forth and back in the whole text, as if circling round a center that only intermittently and gradually emerges as distinctly new, and commend the reader to devoted study of the text and the paintings to search out her or his own way. Jung's path to find his lost soul meant descent to Hell, including murder, loathing, despair at what he was summoned to do.

Repeatedly, he is repelled: "A sickening feeling of nausea sneaks up on me, in the face of abominably perfidious serpents... crackling through parched under- growth, they hang down... from the branches looped in dreadful knots... [the] air smells of crime, of foul, cowardly deeds. I am seized with disgust and horror" (290). Indeed, he is asked to do terrible things.

Yet "the way to your beyond leads through Hell and in fact through your own wholly particular Hell, whose bottom consists of knee-deep rubble, whose air is spent breath of millions, whose fires are dwarf-like passions, and whose devils are chimerical sign- boards. ... Every other Hell was at least worth seeing or full of fun. ... Your own Hell is made up of all things that you always ejected. . . with a curse or a kick of the foot. . .you come like a stupid and curious fool and gaze in wonder at the scraps that have fallen from your table" (264).

Yet in Hell he must stay, to love his inferiority, what is degraded, low-lying, dishonorable, disheartened in himself. If he does not, he will kill it in his neighbor.

Thus, our very personal Hell affects the wider social realm of living with each other: "But since men do not know that the conflict occurs inside themselves, they go mad, and one lays the blame on the other... you are part of mankind, and therefore you have a share in the whole of mankind, as if you were the whole of mankind.

If you overpower and kill your fellowman who is contrary to you, then you also kill that

person in yourself and have murdered part of your life. The spirit of this dead man follows you and does not let your life become joyful" (253).

We must remember Jung was undergoing his descent when the First World War was coming down over Europe, shocking everyone with its bloodbath and destruction of whole generations of soldiers. Jung saw we must accept the basest in us for "the lowest in you is... the cornerstone.... Salvation comes to you from the discarded.... But the lowest in you is also the eye of the evil that stares at you and looks at you coldly and sucks your light down into the dark abyss" (300).

Evil then finds a necessary place in the whole scheme of things.

"Evil has to be accepted . . .and must have its share in life. In doing so, we can deprive it of the power it has to overwhelm us" (288). For accepting the "lowest in me, I lower a seed into the ground of Hell.

The seed is invisibly small, but the tree of life grows from it and conjoins the Below with the Above" (300).

We are thus "freed from the old curse of the knowledge of good and evil" for "if you aspired only to good and denied the evil that you committed nevertheless and failed to accept, your roots no longer suckled the dark nourishment of the depths and your tree became sick and withered... good and evil are united only in growth" (301).

If we accept that, including death, "then my tree greens..." (274).

But then our whole sense of order is upturned; instead of certainty of an ideal and one secure meaning, chaos supervenes: "You cry out for the word which has one meaning, so that you escape boundless ambiguity... from the countless possibilities of interpretation... against the ’daimons of the unending,’ which tear at your soul and want to scatter you to the winds" (270).

Jung writes, "But for him who has seen the chaos, there is no more hiding, because he knows the bottom sways and knows what this swaying means. He has seen the order and the disorder of the endless, he knows the unlawful laws" (299).

His soul tells him, "Life itself has no rules. That is its mystery and its unknown law" (298).

"Nothing protects you against the chaos other than acceptance" (298 n 189).

One way I understand Jung here is through his perception of the space between our construction of meaning, ideals, order, and the reality they attempt to capture but which is not equatable with our forms for it.

Our God-images are not God. Our "formations" (29 1) are not the real.

To see that is to accept chaos, "the boundless, the abyss, the inanity of eternal chaos.

It rushes toward you" (295) "an unending multiplicity... filled with figures that have a

confusing and overwhelming effect" (296). And more strongly, "The divine appears to me as irrational craziness. I hate it; it disturbs my meaningful human activity" (291).

Thus, Jung sees we not only exceed binary thinking and his favorite and troubled opposites of thinking and feeling; we exceed all patterns of human order. Accepting this encounter changes Jung's experience of the divine.

I find astounding how imbued are all his experiences recorded here with the Christian ethos. Good and evil, God's death and rebirth, the figure of Christ, the soul's independent life, living in service to God, thread through all these pages.

Jung's later writings show specific challenges to Christianity's view of God, of evil, and of the full wholeness of Christ (see Ulanov 2007, Chap. 6).

Here, we see how saturated his consciousness is with ardent encounters with God.

Witness this passionate utterance of his soul: "you open the gates of the soul to let the dark flood of chaos flow through your order and meaning. If you marry the ordered to the chaos you produce the divine child, the supreme meaning beyond meaning and meaninglessness" (235).

This new meaning and child God is found in Jung's experience of Christ: "We should not bear Christ as he is unbearable, but we should be Christs, for then our yoke is sweet" (283). "God sank into my heart.... He was born as a child from my own human soul..." (244).

For the "depths... will force you into the mysteries of Christ" (253 n. 228). He says, "at one time I believed I was a Christian, but I had never been a Christ" (253 n 228) meaning, "To be Christ oneself is the true following of Christ" (254 n 233). To draw close to Christ's mystery, is to feel "the fist of the iron one on your back" (254), meaning we cannot cast the burden of redeeming onto the redeemer, but must undergo the mystery ourselves.

By this Jung means, "You do not become God through this, or become divine, but God becomes human. He becomes apparent in you and through you, as a child" (254 n 238). This new presence "whose will is simple and beyond split... you can't learn it through description, it can only become in you'" (255 n 238).

Jung explains, "I do not myself become the supreme meaning... but the symbol becomes in me such that it has its substance, and I mine. . .insofar as it takes place in me, and I am a part of the world, it also takes place through me in the world.... I am its servant" (250).

Many more themes resound through The Red Book, but space dictates I must confine myself to these that I have touched on all too briefly - the soul, descent into Hell, connection to social and collective dimension, our inferiority, chaos, the divine born in us.

Others, for example, concern masculine and feminine, the reality of fantasy, two kinds of consciousness, the ruling principle and its destruction, the powers of the Below, madness, the figure of Philemon, how to work with the paintings, the beginning of the notion of synchronicity.

Remembering Jung's repeated admonition, "You may follow me, not on my way, but on yours" (247 n 164), it is important to underscore that Jung means what he says.

The Red Book shows the reader how the psyche works in images, in compelling summons, and in patterns of encounter that unfold a path we create and find when we respond.

What the actual experience will be for each of us when we find our souls will vary as much as we do from each other.

But together we might discover "your God leads you to the God of others, and through that to the true neighbor of the self in others" (245).

The paintings require more than this brief note.

They are remarkable in their colors and design, their monsters that terrify and the mandalas that contain, their figures, and especially their visions of the whole.

Nowhere is it stated what the medium is, but artist colleagues say tempera. With patient labor over years, Jung created these pictures so the psychic images could be studied.

They require reciprocal labor and time in the viewer to glean the psyche’s com- munications.

It helps, I find, to select one or two paintings to study in depth and register our resonating response, and then to move to a new one.

One last word. Jung stopped his work on The Red Book mid-sentence in his discovery that what he uncovered was not his own mental disturbance which he initially feared but faced into anyway and, I would say, with a courage that can inspire us when we face into our demons.

He discerned he had through this fearful experience come upon the way the psyche works in all of us and devoted his remaining working life to developing its implications for therapy and for understanding human treasures of myth, religion, art, unconscious factors in political and historical life.

With his own increasing understanding of alchemical texts and with the arrival of Wilhelm’s translation of The Secret of the Golden Flower, Jung saw a way to further consolidate the legacies of The Red Book in a comparative study of psychic transformation across cultures (formulated in his theory of individuation).

The journey the book relates led him to what we might call Liber Quartus (for which idea I am indebted to John Peck): the building of his Tower where he lived the last years of his life.

Living what The Red Book gave him became more important than finishing the manuscript. He intended its publication, but not for many years.

It lay hidden in a bank vault, only now speaking directly to us if we have ears to hear.

As Jung says, "a book can swing even a whole world if it is written in fire and blood" (232 n 44). Ann Ulanov, A Review of The Red Book, Journal of Religion and Health, Vol. 49, No.

3 (September 2010), pp. 395-398

References Jung, C. G. (1963). Memories, dreams, reflections. In A. Jaffe (Ed.). (Richard & C. Winston, Trans.). New York: Random House. Ulanov, A. B. (2007).

The unshuttered heart: Opening to aliveness and deadness in the self. Nashville, TN: Abingdon. A. B. Ulanov, PhD Union Theological Seminary, Psychiatry and Religion, 3041 Broadway, New York, NY 10027, USA e-mail: ABUlanov@aol.com

1. https://www.jstor.org/stable/i40043073

Serpent: Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am? (2021-07-11 04:13)

[paypal _donation _button border="5"]

[1]Black Books

1. IV 17.

Jung: What do you see?

S. I stand at the gate of splendor and watch for who comes. Above to the left is a small black bird. Below to the right is a white serpent. There is a skeleton in the middle, the skeleton of an animal, probably of an elephant. Where is its flesh? The ants have eaten it. Did you feel this in your body? Probably not. It happened a long time ago. Have you ever seen the white serpent? Yes, you saw it in the fight of the serpents in the Mysterium. But the black bird? It’s new. is it called? What do you say, black bird? listen, it speaks: "I am one who comes from afar, no raven, no bird of ill omen, but a bird of the night, a black earth bird from the East, from empty mountains, where sand
lies and snow and cold gales blow over the bare earth. A land of hunger, high above, a habitat of magic and the uncanny."

I.: But what do you bring, what do you want here?

S. Hush, let me speak with him. He doesn’t understand your tongue.
To the bird: Have you seen the "green one"? Did you see the "black stone"? Did you hear the "laughter of fire"? Have you spoken to "Atmaviktu"

Bird. No to all of this. I sat on the gray rocks, I nestled in the drifting sand at this place protected from the wind, I saw the wild donkeys and far off once a man. I don’t know what you are talking about.

S. Then you are not the right one I've been waiting for. Lift yourself away, empty phantom. (to the serpent:) Where do you come from?

Serpent: I come from below, from the great cave, in which I lived for many thousands of years. I became white and blind from sheer darkness. My young have got feet, and I gnawed my tail, not from hunger but in self-contemplation. I lived from fire and drank liquid earth. Therefore I have become as solid as white marble and as cold as ice.

S. This is the right one, the king of the serpents, the father of everything serpent-like, sprouted from the earth. Tell me, serpent, did you see the "green one?"

Serp: Yes, I saw it, nailed to the rocks, like a garment with no one in it. I saw it because I was blind. One who sees cannot see it.

S. Did you see the "black stone"?

Serp. I know it well, I lay on it, probably close to 100 years. 10,000 years have passed since the last sacrificial fire was burned out. Yet it is still warm. S. Did you hear the "laughter of fire"?

Serp. It boomed out day after day from the mouth of the source of fire. The deeper laughter is still not yet exhausted.

S. Did you speak to "Atmaviktu"?

[Serp.] He was my companion for** many thousands of years. First he was an old man, then he died and became a bear. That too died and became a fish otter. This also died, and became a black newt. This also died, then Atmaviktu became entered into me and immediately raised me to the threshold of splendor. I myself am the Atmaviktu, the ancient. Formerly he erred and became a man, while he is actually an earth serpent.

S. Who was the black bird?

Serp. That was the spirit and the error of Atmaviktu. He is still erring and hasn't flown into my throat yet. When he comes near me, I swallow him, so that I become full and my stony heaviness and immobility dwindle. I lack Atmaviktu's soul. If I possess it, I will enter into the gate of splendor. I will lay myself over the gorge. I am the bridge, the living arch that leads over to the land of men and from the land of men into the golden castle.

I. My soul, what does this dialogue mean? Be quiet, it still hasn't finished.
To the serpent. Tell me, who is Atmaviktu, whom I see before me here as a serpent?

Serp. Atmaviktu is a kobold, a conjuror of serpents, and is himself a serpent. Do I know who I am?

S. You should know, you blind worm.

Serp. My name is my essence. I have been called Atmaviktu since my birth, if it has ever taken place. Perhaps I always was and always will be. How should I know who I am?

S. Don’t hide. look, here I’ve caught your bird. I’ll give it to you if you promise to tell me who you are.

Serp. Hand it over, the erring spirit that always escaped. (He snapped at the bird and shut its beak with a sound like two stones coming together)

Serp. Finally-that was the right nourishment. My eyes open, my blood streams. I stretch out straight, my stony flesh is set free . I have come to life.

S. Don’t forget your promise!

Serp. Atmaviktu? I am the kernel of the self The self is no man. That was Atmaviktu’s error. That was my banishment and my darkness for many thousands of years.

S. So that is Atmaviktu! But what is the green robe?

Serp. That’s Atmaviktu’s cloak, which he took off as a man when he died and became an animal.

S. Yet what is the robe?

Serp. His humanity.

S. Ah-Yet tell me, wise one, what is the black stone on which you lie?

Serp. That is death.?

S. Death? What does that mean?

Serp. The death of Atmaviktu, when he was a man. It has been 10,000 years since then, and the :fire of Atmaviktu has been extinct on the stone, because Atmaviktu became a man, and one no longer burnt :fires of praise to death. Do you see that the threshold of splendor is a black stone? The splendor above it is the newly kindled :fire of praise.

S. Death! Yet tell me, what is the laughter of :fire?

Serp. The primordial :fire laughs, because Atmaviktu was a man became, a bear, an otter, and :finally even became a newt and forgot his s self in all these forms.

S. Did the primordial :fire mock him?

Serp. It mocked his garments.

S. Tell me, why did Atmaviktu become a man?

Serp. It was unavoidable. He became sick from longing for man. His head hurt, because he could not think what he did. Therefore he became a man for the sake of healing. He remained in this state, and that was his error, since no one can become their own mantle. He realized this and died, in that he went into the forest and became a bear. Through this

men became more human and began to build castles and left the forests to the bears. As they spread and increased their power, they cleared out the woods. Then Atmaviktu died for the third time and drew himself back as an otter into the water. Once more men spread themselves and built ships and headed to new shores. Then Atmaviktu died for the fourth time and became a black newt and drew himself back into the waters under the earth. But men conquered the whole earth and flooded everything with their might. However in the darkness Atmaviktu found his own self again, namely, myself, the white, self-illuminating serpent, which feeds on fire and has also swallowed the last error of Atmaviktu.

S. But now! What will you do after you have swallowed our own last error.

Serp. Look!

S. The serpent writhed upward and opened the gate of splendor. Oh, this splendor-it is too bright-where is the serpent? Who steps forth from the splendor, who stands on the threshold of the splendor in green garments It is the lover-it is Philemon, a flame above death,], a new fire of praise. Philemon is not a man, he is truly the self. The Black Books, Vol. VI, Page 288-292

1. http://25.IV17.32sWhatdoyousee?S.Istandatthegateofsplendorandwatchforwhocomes.Abovetotheleftisasmallblackbird.Belowtotherightis

---

They left me laments and tears and delight themselves with plunder. (2021-07-11 08:37)

[paypal _donation _button border="5"]

[1]Black Books

Jung: What awful company you keep? What shabby riff-raff! You can't be serious? Why don't you love me? Why do you always run away?

Soul: "You give me too little. I must beg at strange doors."

Jung: What do you have for me? Give it to me.

Soul: "Give me love first."

Jung: I shall caress your puppy? It is no panther. A harmless creature. Why do you cover yourself in such riddles? Why this banal fuss?

Soul: "You aren't banal enough. You should leave it to me."

Jung: Where can I be banal? I'm already banal enough. No? Why am I so restless?

Soul: "Not enough by yourself. You should be able to be more solitary. Then my company would be better."

Jung: You're like a eunuch, revolting. I'm cursed with you.

Soul: "You’re coarse. One doesn’t speak in such a manner with ladies."

Jung: Go to hell, you old cocotte. Can you not become whole? You truly belong to the off-color riff-raff. A pink morning dress-that truly sets you off. Do you want to look attractive? What have you got there? Something written-show it!?

Soul: "I did it at night, while I was stranded in bad company."

Jung: What’s this? A novel? A scientific essay? Confessions?

Soul: "None of these. A womanly outcry-you would call it sentimentality."

Jung: Show me, but first let :me hear it.

Soul: "Read it and let it work on you."

Jung "I am alone-god-forsakenly alone-in an abyss of solitude-a sea of nothingness around me-a frozen ice-cold nothingness. Black and blue misty skies hang over it. A graphite colored ocean with stiffened horrors. A sun left me and now lights far-off mankind. They celebrate the morning, I mourn the night. My husband left over distant seas, the spouse who never embraced me-a bride of God in the empty bed of the ice-cold night. I send up a cry that cuts through the clouds like a keen spear. But no one hears me above and below. The goggle eyes of the sea monster look toward me and see- nothing.

The streams of my tears don’t cover the sea- a drop in many oceans.

That’s why I come to the shores of the world and will join those who have no spouse, who satisfy themselves lovelessly from the insignificant, who pick up the costly leavings from the tables of the rich and feed on well-meant alms.

Soul: I am alone- the Gods stroll on high paths over the earth and moon.

My bosom wails. My heart does not love and will not be loved. The human daimons stole from me and live from my joy and my smiles.

I am robbed and impoverished, abandoned. Was it you who stole from me?’ Was it the Gods?’ Who took my sun from me?’ Who prevented the flourishing of my life?’

I remain in empty space, I moan and my spouse shines over the human race.

May you be cursed, you men, you stole the fire. You piled up sun torches above your houses, you filled your air with solar radiance.

Why should men live?’ And I go hungry.

I pleaded to the Gods, for them to ruin men with the fire which they stole from my heaven.

Soul: You have gone over to the horde of the thieves, the rebels who secretly stole the fire. May my curse strike you, you dupers and soul tormentors."

Jung: You are full of revenge and hate. But I say to you, gone are the days of human torment. Know now what being abandoned by God means. What is your complaint now?'

Soul: "I have no house to live in. My God has left me. Didn't I give my gift to men?' Didn't they thank me for it?' Now they robbed me, those ungrateful and shameless ones.

Jung: They left me laments and tears and delight themselves with plunder.

Soul: You should know that you stole it from me. The fire that burns over your heads belongs to me. Borrowed, stolen radiance-radiant light which belongs to me, a wedding gift of my husband. Oh, but he too left me. His golden barque rose on the blue palaces of the sea bed, where our celebration was laid out, a celebration of the Gods and daimons.

Jung: Where does he wander, the faithless one?'

Soul: Oh, his light shines over the desert sands and spindly forests, over the sad and wretched hovels of the mortal human animal.

Jung: What do they know of my love? What do they know of my pain?

Soul: Your lamentation makes me want to yawn. I regret that you feel so forlorn, since the God appeared to men. You held him back too long. You are just a daimon, why do you want to love Gods? Get used to your love for me. For you must live with me and not with the God. I am your daimon, to whom you belong. Why do you want to stage pastoral plays with Gods? Come with me. Bad things will happen to you only if you blink at the sun. You have to take my path. The godforsaken may turn to men. The Black Books, Vol. VI, Page 276-378

1. In his fantasy of December 28, 1913 , the figure from the novel whom he encountered informed him,

"Only what is human and what you call banal and hackneyed contains the wisdom that you seek"

(Book 2 , p. 208). In the opening section of LN, Jung wrote, "But the small, narrow, and banal is not

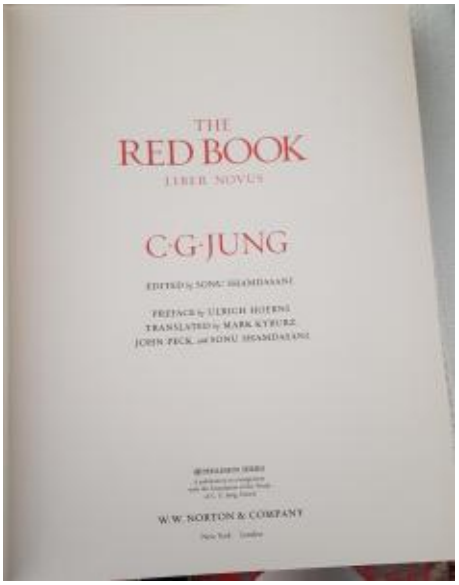
nonsense, but one of both of the essences of the Godhead. / I resisted recognizing that the everyday

belongs to the image of the Godhead" (p. 121). The Black Books, Vol. VI, Page 278, fn 302

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

Much consideration was given to what kind of audience this multilayered work should be directed: (2021-07-12 03:20)

[paypal _donation _button border="5"]



[1]Red Book

Preface to the Reader’s Edition

More than a decade has passed since the memorable decision of the former society of heirs of C. G. Jung to release The Red Book for publication.

Much consideration was given to what kind of audience this multilayered work should be directed:

Professional readers of works on the history of psychology?

The general reader? Visually receptive people, orientated toward images? Lovers of calligraphy?

Collectors of beautiful books? Which aspects should the format and design of the publication foreground?

These questions weren't easy to answer, since even the physical appearance of the precious original seemed to contain a message.

Many proposals were discussed and discarded.

It was W. W. Norton that finally found the appropriate solution: a complete facsimile edition, which was presented in its original format in 2009.

Overwhelming success proved that the publisher was right.

The work rapidly spread worldwide and is already available in nine languages.

Evidently, it was possible to design an edition that did justice not only to the many facets of the work but also to the different types of audience.

The list of people to whom the credit for this success is due is now of considerable length.

However, two names especially deserve to be mentioned, Jim Mairs (W. W. Norton) and Sonu Shamdasani (Philemon Foundation).

The present Reader's Edition contains the complete text of the original.

It is specifically aimed toward those who would like to engage deeply with the literary documentation of Jung's inner development.

It would undoubtedly accord with Jung's intention if this edition helps readers to make their reading more fruitful for their own development.

Ulrich Hoerni
Foundation of the Works of C. G. Jung
July 2012

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/0393089088/ref=sr_1_1?crid=351T285F4CYKZ&dchild=1&keywords=jung+red+book+readers+edition&qid=1611735863&sp

---

I am Phanes, your light. - The Black Books (2021-07-12 04:00)

[paypal _donation _button border="5"]

[1]Black Books

Jung: I submit myself to your words. Speak!

Phanes: It is at the beginning of all things-a secret subterraneanness-birth pangs of what is to come-the decline of the contemporary-look toward the firm island, toward the rocks that salvage you and the child.

Brightness- the fragrance of flowers-an unparalleled spring time-a night of love-a wedding of the souls-

The serpent also became light-she is pulled aloft-her light spreads out-do you hear the bell? The first bell strikes- a call goes out over
the land.

Have you money on you? Put it away-your hand touches the heavenly.

Have you found water? Drink it as a sign of the birth. Is the fire kindled? Cast wood into it to make it blaze.

Are you weary? Revive yourself-the time of rest begins."

Jung: Who are you, that you utter such dark words?

Phanes: "I am Phanes, your light. Sharpen the sword so that it slashes. light the torch so that the darkness grows luminous."

Jung: What am I supposed to do with your dark words? Should I act or listen?

Phanes "You should stay quiet, so that it comes to you.["] The Black Books, Vol. VI,

Page 282-283

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

---

Liberating the soul begins with recognizing the darkness. (2021-07-12 04:58)

[paypal _donation _button border="5"]

[1]The Apocalypse of the Reluctant Gnostics by Stuart Douglas

Jung identified two dimensions to the shadow: one personal, and the other, archetypal.

The personal shadow consists of the disavowed parts of the individual's personality, whereas the archetypal shadow is the rejected aspects of the human collective.

The personal shadow is our own private demiurge, and the archetypal shadow is the Gnostic demiurge and his archons.

Recovering the living soul demands that we address not only our personal shadow, but also the darkness of the collective demiurgic shadow to the extent that it touches us.

As noted above, The Gospel of Philip teaches that as long as the root of evil remains hidden, its power over us will persist.

It is powerful because we do not recognise it.

When it is recognised, in other words, when it is brought into the light of consciousness, it dies.

Philip exhorts us to dig down to get at the root of evil and pull it out of our hearts by the root. Its uprooting is in its recognition.

As long as it is ignored, it takes root in our heart and dominates us.

We become its slaves, and such is our enslavement that we are compelled to do things that we do not want to do, and are unable to do the things we want to do.

If we are not conscious of the archons within us, they fall into the shadow, and that suits the archons just fine.

From there they can carry on their diabolical activities unhindered.

Liberating the soul begins with recognizing the darkness. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 142

1. https://smile.amazon.com/-/es/Stuart-Douglas/dp/1782206078/ref=sr_1_3?__mk_es_US=%C3%85M%C3%85%C5%BD%C3%95%C3%91&dchild=1&keywords=stuart+douglas+reluctant&qid=

Carl Jung: My wife stands in front of me, Maria on my left, and Toni on my right. I faint. (2021-07-13 03:14)

[paypal _donation _button border="5"]

[1]Black Books

Friday. Jung was sick and canceled appointments with seven patients.

In "Dreams," he recorded the following episode on this day:

Sick since yesterday. Colitis mucosa. As . . . [?] Very deep introversion in the evening.

Completely frozen.

At first a vision: Dark sky over the Albis.

A fountain of fire rises from the mountain.

A golden bird lowers himself down on it from above with a crown in its beak.

It flies over the lake toward me.

While it approaches me, it becomes immensely large.

It delivers the crown to me.

While it comes to me, an entire garland of fiery beams soars from my head.

My wife stands in front of me, Maria on my left, and Toni on my right. I faint.

At this moment I see a second vision behind this vision [. ..] characters: a young girl, similar to Grethli, around 17 years of age, leaning against a piano, smoking a cigarette.

I: What are you doing here?

She: I look after you.

I: Why?

S.: So that the fire will not burn you.

I.: Why do you play the piano?

S.: To distract myself.

I.: Why do you smoke?

S.: Also to distract myself.?

End.

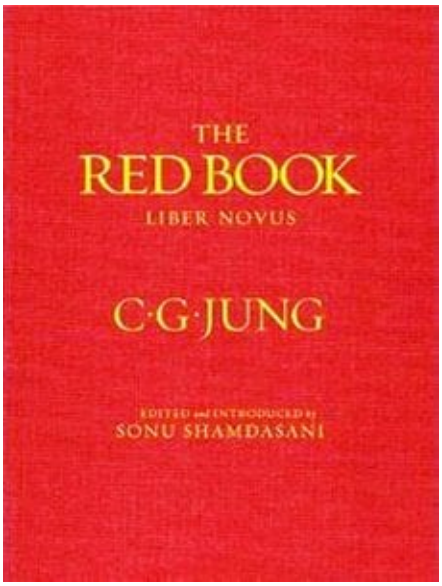
Grethli was Jung's daughter, Gret Baumann Jung (1906- 1995). Carl Jung, The Black Books, Page 283, fn 316

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

---

The Collective Experiment (2021-07-13 04:27)

[paypal _donation _button border="5"]



[1]Red Book

The Collective Experiment

In 1915, Jung held a lengthy correspondence with his colleague Hans Schmid on the question of the understanding of psychological types.

This correspondence gives no direct signs of Jung’s self-experimentation, and indicates that theories he developed during this period did not stem solely from his active imaginations, but also in part consisted of conventional psychological theorizing.

On March 5, 1915, Jung wrote to Smith Ely Jeliffe:

I am still with the army in a little town where I have plenty of practical work and horseback riding . . . Until I had to join the army I lived quietly and devoted my time to my patients and to my work.

I was especially working about the two types of psychology and about the synthesis of unconscious tendencies.

During his self-explorations, he experienced states of turmoil.

He recalled that he experienced great fear, and sometimes had to hold the table to keep himself together, and “I was frequently so wrought up that I had to eliminate the emotions through yoga practices.

But since it was my purpose to learn what was going on within myself, I would do them only until I had calmed myself and could take up again the work with the unconscious.”

He recalled that Toni Wolff had become drawn into the process in which he was involved, and was experiencing a similar stream of images.

Jung found that he could discuss his experiences with her, but she was disorientated and in the same mess.

Likewise, his wife was unable to help him in this regard. Consequently, he noted, “that I was able to endure at all was a case of brute force.”

The Psychological Club had been founded at the beginning of 1916, through a gift of 360,000 Swiss francs from Edith Rockefeller McCormick, who had come to Zürich to be analyzed by Jung in 1913.

At its inception, it had approximately sixty members.

For Jung, the aim of the Club was to study the relation of individuals to the group, and to provide a naturalistic setting for psychological observation to overcome the limitations of one-to-one analysis, as well as to provide a venue where patients could learn to adapt to social
situations.

At the same time, a professional body of analysts continued to meet together as the Association for Analytical Psychology.

Jung participated fully in both of these organizations.

Jung’s self-experimentation also heralded a change in his analytic work.

He encouraged his patients to embark upon similar processes of selfexperimentation.

Patients were instructed on how to conduct active imagination, to hold inner dialogues, and to paint their fantasies. He took his own experiences as paradigmatic.

In the 1925 seminar, he noted: “I drew all my empirical material from my patients, but the solution of the problem I drew from the inside, from my observations of the unconscious processes.”

Tina Keller, who was in analysis with Jung from 1912, recalls that Jung “often spoke of himself and his own experiences” :

In those early days, when one arrived for the analytic hour, the so-called “red book” often stood open on an easel.

In it Dr. Jung had been painting or had just finished a picture.

Sometimes he would show me what he had done and comment upon it.

The careful and precise work he put into these pictures and into the illuminated text that accompanied them were a testimony to the importance of this undertaking.

The master thus demonstrated to the student that psychic development is worth time and effort.122

In her analyses with Jung and Toni Wolff, Keller conducted active imaginations and also painted.

Far from being a solitary endeavor, Jung’s confrontation with the unconscious was a collective one, in which he took his patients along with him.

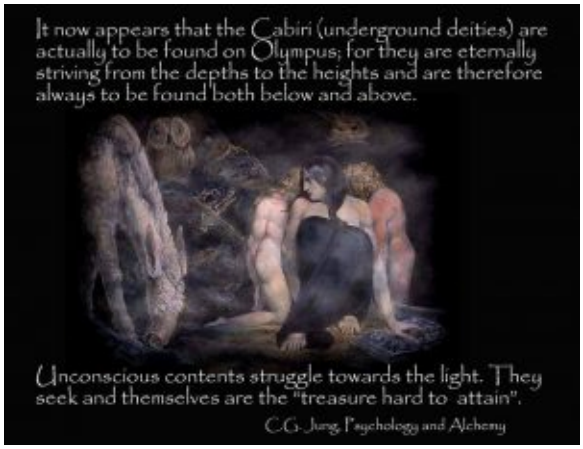
Those around Jung formed an avant-garde group engaged in a social experiment that they hoped would transform their lives and the lives of those around them. Sonu Shamdasani, the Red Book, Page 204-205

1. https://smile.amazon.com/Red-Book-Readers-Philemon/dp/0393089088/ref=sr_1_1?crid=4H6LT1J16NS5&dchild=1&keywords=jung+red+book+readers+edition&qid=1611834068&spr

---

The Cabiri are, in fact, the mysterious creative powers, the gnomes who work under the earth, (2021-07-14 04:43)

[paypal _donation _button border="5"]


It now appears that the Cabiri (underground deities) are actually to be found on Olympus; for they are eternally striving from the depths to the heights and are therefore always to be found both below and above.
Unconscious contents struggle towards the light. They seek and themselves are the "treasure hard to attain".
C.G. Jung, Psychology and Alchemy

[1]Black Books

1. From the Cabiri episode of IN: "We carry what is not to be carried from below to above" (p. 426).

Later in 1917- that is, after this entry- Jung made a painting of the Cabiri episode.

On the reverse, he wrote the following lines from it:

"The Cabiri: ’We hauled things up, we built. We placed stone upon stone. Now you stand on solid ground . . . . We forged a flashing sword for you, with which you can cut the knot that entangles you .. . . We also place before you the devilish, skillfully twined knot that locks and seals you. Strike, only sharpness will cut through it . .. . Do not hesitate. We need destruction since we ourselves are the entanglement. He who wishes to conquer new land brings down the bridges behind him. Let us not exist anymore. We are the thousand canals in which everything also flows back again into its origin . .. .’ 24 December 1917" (see The Art of C.G.Jt111g, cat. 63, p. 141).

The Cabiri were the deities celebrated at the mysteries of Samothrace. They were held to be promoters of fertility and protectors of sailors.

Friedrich Creuzer and Schelling held them to be the primal deities of Greek mythology. from which all others developed (Symbolik 11nd Mythologie der a/ten Yulker [Leipzig: Leske, 18rn- 23]); also see Friedrich Wilhelm Joseph von Schelling, The Deities of Samothrace, 1815, introduced and translated by R. F. Brown [Missoula, MT: Scholars Press, 1977]).

Jung had copies of both of these works.

They appear in Goethe’s Faust, 2, act 2.

Jung discussed the Cabiri in Transformations and Symbols of the Libido (CW 5 §§ 209-11).

In 1940 he wrote:

"The Cabiri are, in fact, the mysterious creative powers, the gnomes who work under the earth, i.e., below the threshold of consciousness, in order to supply us with lucky ideas.

As imps and hobgoblins, however, they also lay all sorts of nasty tricks, keeping back names and dates that were ’on the tip of the tongue,’ making us say the wrong thing, etc.

They give an eye to everything that has not already been anticipated by consciousness and the functions at its disposal. .. . deeper insight will show that the primitive and archaic qualities of the inferior function conceal all sorts of significant relationships and symbolic meanings, and instead of laughing off the Cabiri as ridiculous Tom Thumbs he may begin to suspect that they are a treasure-house of hidden wisdom" ("Attempt at a Psychological Interpretation of the Dogma of the Trinity," CW II,§ 244).

Jung commented on the Cabiri scene in Faust in Psychology and Alchemy, CW 12, §§ 203ff

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

---

But the passion is not really for the man in question, but for the archetypal image projected on to him. **(2021-07-14 14:26)**

[paypal _donation _button border="5"]

[1]The Dream of Poliphilo by Linda Fierz=David

The inner development of women takes a course parallel to that of men, and their inner situation today is very like that of the men.

Their intense participation in the collective consciousness of our time comes out most clearly, perhaps, in the fact of woman suffrage.

There is certainly no obvious reason why women should not vote, just like the men, since the contents of their consciousness and their unconscious implications coincide very largely with those of the men.

The "other side" of women’s life is governed by the animus instead of the anima, and manifests itself in preconceived opinions and fanatical activities.

As in the man, there stands behind it the archetypal image of a psychopompos such as appears most clearly, for instance, in Greek mythology in the figure of Hermes.

An analysis of that divinity-in its phallic aspect, as god of the winds, as servant and messenger of the gods, as robber, cheat, and thief, as god of trade and speech, as inventor, as the guide of souls and the dead, as protector of heroes and saviour of divine children, and as god of dreams and sleep-might be instructive for the comprehension of the male element in women.

As the anima incorporates the breath of the man’s soul, watery and cloudlike, the animus incorporates the ghostlike mind of women.

Those emotions and passions which are, in a sense, the "outriders" of every content of the psyche, are often much more distinctly visible in women than in men.

That is why the "mana personalities" appearing in the world attract with peculiar force their passionate adoration or equally passionate hatred.

But the passion is not really for the man in question, but for the archetypal image projected on to him.

We might say in a general way that women, even when they are very independent (or at any rate feel very independent), tend to transfer spiritual leadership to a man.

Because their spiritual activity lies more in darkness, they let men act for them.

By mysterious machinations they foment men’s illusions, and when a man is borne aloft in some premature apotheosis, we shall often find, on closer inquiry, that it is a woman who has sent him up there.

We might e\ren wonder whether the extraordinary power and greatness in which the image of the Leader has appeared all over the world of today has not been occasioned mainly by the secret, quite unconscious action of women.

They really need a leader if they are to find their way out of the world of a flattened and dissipated consciousness.

But the source of renewal, for them as for men, cannot lie in the outer world.

For the woman too, the only legitimate way out of the slavery of one-sidedness is individuation.

It leads through the uneasy and slippery region of the shadow, behind which there stands a daemon with a magic wand, possessed

of great knowledge and smiling a kindly, crafty smile, the messenger and servant of the gods. Linda Fierz David, The Dreams of Poliphilo: The Soul in Love, Page 242-242

1. https://smile.amazon.com/Dream-Poliphilo-Bollingen-No-25/dp/B0007DON8U/ref=sr_1_5?crid=T24AAM6BHD0E&dchild=1&keywords=linda+fierz+david&qid=1620930638&sprefix=l

---

Marie-Louise Von Franz, Projection and Re-Collection - Quotations (2021-07-15 04:32)

[paypal _donation _button border="5"]

[1]Projection and Re-Collection by Marie-Louise Von Franz

Marie-Louise Von Franz, Projection and Re-Collection

In the case of a powerful love projection (that is, a projection of the inner partner-images of animus and anima), a double process sometimes takes place and one experiences it both as being struck by an arrow (invasion by a complex) and as loss of soul, as utter dependence on the presence of the other.

Inwardly one feels as if invaded by a passionate disquiet and fantasy activity, and at the same time as if one's own life has flowed out to the other in the outer world.

This explains a curious mythological motif that has so far gone unexplained.

For the most part we assume that when a man falls in love with a woman as a result of a sudden anima projection, he looks upon her as the sender of love's arrow, not the god Amor.

In antiquity, however, such a man felt that he had been shot by the god Eros or hit by the mater saeva cupidinum, that is, by Venus.

The flare-up of or invasion by passion is separately experienced as something inner, while the lost soul-fragment is considered as something different, attached to the outer figure. Marie-Louise Von Franz, Projection and Re-Collection, Page 32

Seen from the point of view of woman's psychology, Eros in Apuleius' fairy tale is

also a pre-form of the god Osiris; in woman he is the "spirit who shows the way," in the original meaning of the word (psychopompos) } that is, her positive animus.

One can study his destructive aspect in the very impressive medieval reports of possession by the devil, but here he is the positive animus-daimon in the role of mediator to the Self, which for a woman could be seen in the goddess Isis; Isis was also officially invoked as "Isis of women" in Egyptian religious texts. Marie-Louise Von Franz, Projection and Re-Collection, Page 134

The animus as divine puer aeternus on the other hand, appears as a creative spirit who can inspire a woman to undertake her own spiritual achievements. This spirit is a spirit of love, that is, of her own living inner mystery, which comes into realization in the Eros between man and woman. Marie-Louise Von Franz, Projection and Re-Collection, Page 134

It appears to be in the nature of the animus to lure the woman away from reality now and again. Marie-Louise Von Franz, Projection and Re-Collection, Page 135

In both cases anima and animus effect an alienation from reality, because the empathetic projections of the anima are of an illusory nature and the judgments of the animus are very often simply beside the point. Marie-Louise Von Franz, Projection and Re-Collection, Page 135

Just as in the case of Apuleius the mother-anima figure appears differentiated into a form close to the human (Charite) and two divine forms (Psyche and Isis), so Perpetua too is guided in her visions on the one hand by animus figures that are symbolized by men from her environment and on the other by the divine shepherd and fencing-master, who are wholly transpersonal. Marie-Louise Von Franz, Projection and Re-Collection, Page 136

If we compare the two great daimons, Anima and Animus, as they are depicted in our two examples, it becomes clear that, for Apuleius, Isis would be the anima, whereas she would represent the Self for a woman, just as the cosmic shepherd appears as animus in Perpetua's visions but as the personification of the Self in texts that recount the inner experiences of men. Marie-Louise Von Franz, Projection and Re-Collection, Page 139

Anima and animus, as we have come to know them in the form of Isis and the shepherd (Hermes-Psychopompos) in the two examples discussed above, appear in the alchemistic tradition as king and queen. Marie-Louise Von Franz, Projection and Re-Collection, Page 140

If we compare the projections that issue from the shadow complex with those proceeding from the anima-animus complex, we may say that insight into one's own shadow projections means first of all a moral humiliation, intensive suffering. Marie-Louise Von Franz, Projection and Re-Collection, Page 141

Insight into projections originating in the anima or the animus, on the other hand, demands not so much humility as level-headedness and commonsense

self-observation and reflection, which demand a certain wisdom and humaneness, because these figures always want to seduce us away from reality into rapture or pull us down into an inner world of fantasy.

Whoever cannot surrender to this experience has never lived; whoever founders in it has understood nothing. Marie-Louise Von Franz, Projection and Re-Collection, Page 141-142

We should be skeptical about attempts to relate some of these "souls" or "daimons" to the Jungian concepts of shadow, anima, animus, and Self.

It would be a great mistake, as Jung himself often emphasized, to suppose that the shadow, the anima (or animus), and the Self appear separately in a person's unconscious, neatly timed and in definable order.

In the reality of everyday practice it is much more likely that a person in depth psychological analysis will first meet with something psychically "absolutely other" in himself, a dark, chaotic something, appearing to him in complicated dream images in which, little by little, he begins to discover his alter ego. Marie-Louise Von Franz, Projection and Re-Collection, Page 144-145

If we look for personifications of the Self among the daimons of antiquity, we see that certain daimons are more like a mixture of shadow and Self, or of animus-anima and Self, and that is, in fact, what they are.

In other words, they represent the still undifferentiated "other," unconscious personality of the individual. Marie-Louise Von Franz, Projection and Re-Collection, Page 145

The heretic Girard di Monteforte (near Turin) even interpreted God as the primordially existing mind, or spirit, of man (!) and the Son as the spirit (animus) of man(!) beloved by God, but the Holy Spirit as the understanding of Scripture. Marie-Louise von Franz, Projection & Re-Collection, Page 49

The animus as divine puer aeternus on the other hand, appears as a creative spirit who can inspire a woman to undertake her own spiritual achievements.

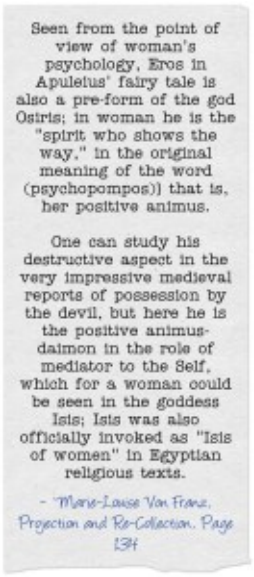
This spirit is a spirit of love, that is, of her own living inner mystery. Marie-Louise von Franz, Projection & Re-Collection, Page 134

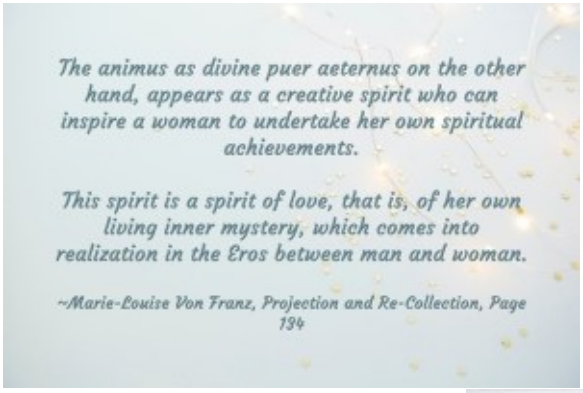
Whereas the anima usually appears in the form of a fascination, an allurement that draws the man into life, the animus often appears as a spirit of death; indeed there are even fairy tales in which a woman marries a handsome, unknown stranger who is revealed later on as death personified, · a revelation that brings about the death of the woman herself. Marie-Louise von Franz, Projection & Re-Collection, Page 135

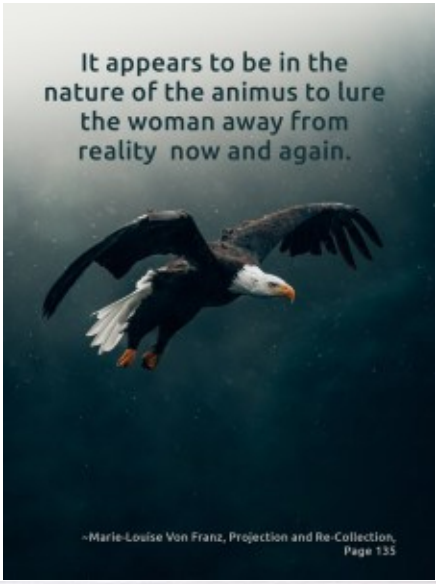
This is tied to the fact that, as a projection-making factor, a man's anima produces mainly passive, that is, empathetic, projections that bind the man to objects; the animus, on the other hand, produces more active, that is, more judgmental, projections that tend to cut the woman off from the world of objects. Marie-Louise

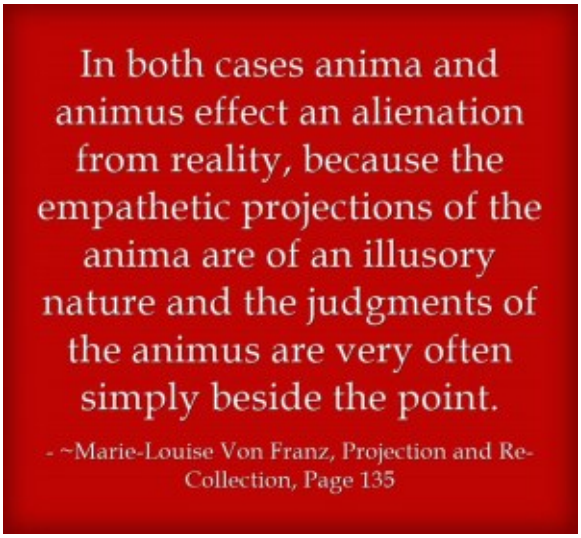
von Franz, Projection & Re-Collection, Page 135

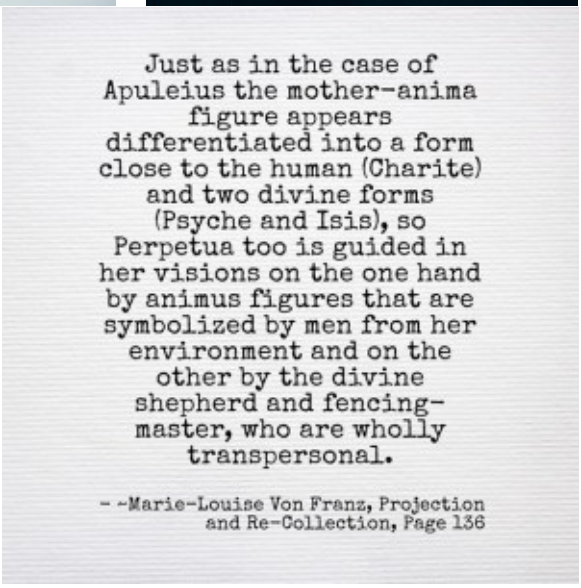
The shadow or the animus and anima can infuse a person with curiously distorted thoughts about himself, but only that reflection which proceeds from the Self, the inner center, could be correctly described as genuine moral reflection. Marie-Louise von Franz, Projection & Re-Collection, Page 168

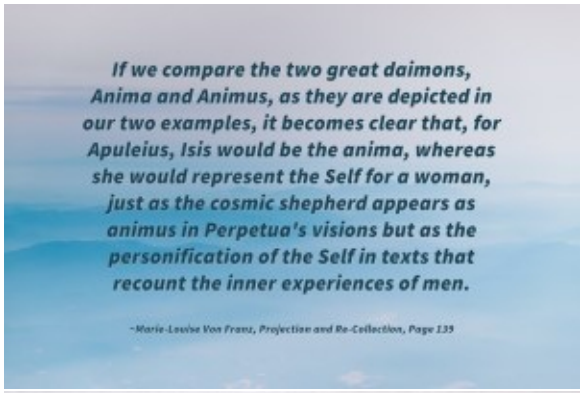

Seen from the point of view of woman's psychology, Eros in Apuleius' fairy tale is also a pre-form of the god Osiris; in woman he is the "spirit who shows the way," in the original meaning of the word (psychopompos)] that is, her positive animus.
One can study his destructive aspect in the very impressive medieval reports of possession by the devil, but here he is the positive animus-daimon in the role of mediator to the Self, which for a woman could be seen in the goddess Isis; Isis was also officially invoked as "Isis of women" in Egyptian religious texts.
- Marie-Louise Von Franz, Projection and Re-Collection, Page 134

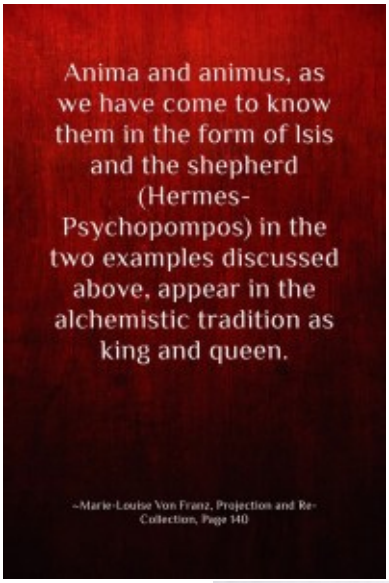

The animus as divine puer aeternus on the other hand, appears as a creative spirit who can inspire a woman to undertake her own spiritual achievements.
This spirit is a spirit of love, that is, of her own living inner mystery, which comes into realization in the Eros between man and woman.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 134

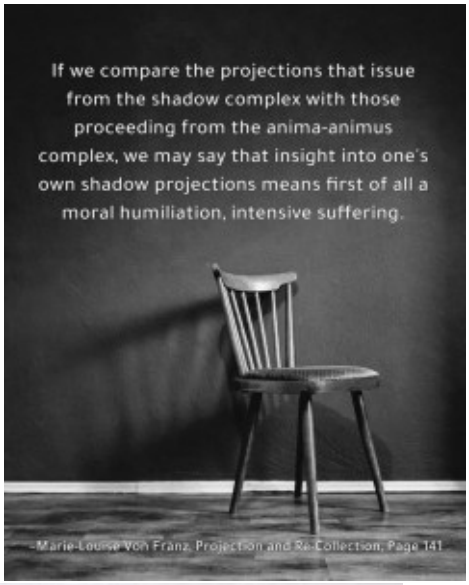

It appears to be in the nature of the animus to lure the woman away from reality now and again.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 135

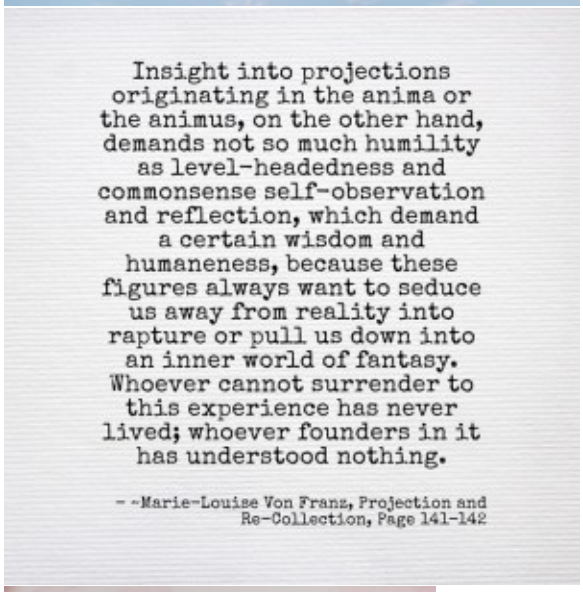

In both cases anima and animus effect an alienation from reality, because the empathetic projections of the anima are of an illusory nature and the judgments of the animus are very often simply beside the point.
- ~Marie-Louise Von Franz, Projection and Re-Collection, Page 135

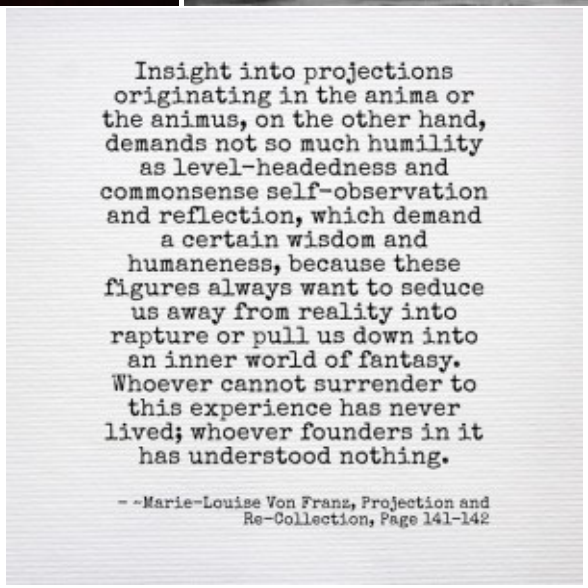

Just as in the case of Apuleius the mother-anima figure appears differentiated into a form close to the human (Charite) and two divine forms (Psyche and Isis), so Perpetua too is guided in her visions on the one hand by animus figures that are symbolized by men from her environment and on the other by the divine shepherd and fencing-master, who are wholly transpersonal.
- ~Marie-Louise Von Franz, Projection and Re-Collection, Page 136

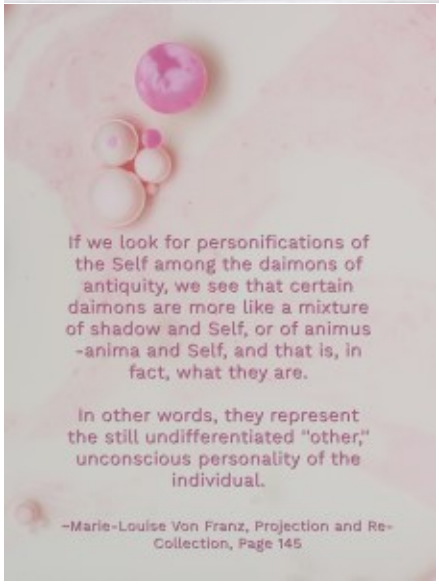

If we compare the two great daimons, Anima and Animus, as they are depicted in our two examples, it becomes clear that, for Apuleius, Isis would be the anima, whereas she would represent the Self for a woman, just as the cosmic shepherd appears as animus in Perpetua's visions but as the personification of the Self in texts that recount the inner experiences of men.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 139


Anima and animus, as we have come to know them in the form of Isis and the shepherd (Hermes-Psychopompos) in the two examples discussed above, appear in the alchemistic tradition as king and queen.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 140


If we compare the projections that issue from the shadow complex with those proceeding from the anima-animus complex, we may say that insight into one's own shadow projections means first of all a moral humiliation, intensive suffering.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 141


Insight into projections originating in the anima or the animus, on the other hand, demands not so much humility as level-headedness and commonsense self-observation and reflection, which demand a certain wisdom and humaneness, because these figures always want to seduce us away from reality into rapture or pull us down into an inner world of fantasy. Whoever cannot surrender to this experience has never lived; whoever founders in it has understood nothing.
- ~Marie-Louise Von Franz, Projection and Re-Collection, Page 141-142


Insight into projections originating in the anima or the animus, on the other hand, demands not so much humility as level-headedness and commonsense self-observation and reflection, which demand a certain wisdom and humaneness, because these figures always want to seduce us away from reality into rapture or pull us down into an inner world of fantasy. Whoever cannot surrender to this experience has never lived; whoever founders in it has understood nothing.
- ~Marie-Louise Von Franz, Projection and Re-Collection, Page 141-142


If we look for personifications of the Self among the daimons of antiquity, we see that certain daimons are more like a mixture of shadow and Self, or of animus -anima and Self, and that is, in fact, what they are.
In other words, they represent the still undifferentiated "other," unconscious personality of the individual.
~Marie-Louise Von Franz, Projection and Re-Collection, Page 145

1. https://smile.amazon.com/Projection-Re-Collection-Jungian-Psychology-Reflections/dp/B01INY8NCQ/ref=sr_1_1?dchild=1&keywords=marie-louise+von+franz+projection&qi

---

After Liber Novus by Sonu Shamdasani (2021-07-16 04:02)

[paypal _donation _button border="5"]

[1]*After Liber Novus by* Sonu Shamdasani

Abstract: This paper reflects on the conference question concerning the clinical and theoretical significance of Jung's Liber Novus, two years after its initial publication, and looks at how Jung himself reflected upon it and how it informed his turn to alchemy, with particular attention to the theme of opposites and their reconciliation in Liber Novus, later taken up in Mysterium Coniunctionis.

I would like to begin with some reflections on the title and theme of the conference.

These pose a considerable challenge as to how they can be addressed: 'The Red Book Two Years On: What Have We Learnt?' The announcement reads:

The publication of Jung's Red Book, Liber Novus, in 2009 has been an outstanding success, with worldwide sales exceeding all expectations.

Since it’s a complex book that takes time to absorb, this conference provides an opportunity, two years after its initial publication, for scholars and clinicians to come together to begin to consider its long-term meaning and significance for Jungian theory and practice.

Currently, the world wide sales are around the 100,000 mark.

However, I wouldn’t say that this exceeded my expectations.

While anyone who knows about publishing knows that you can never accurately predict how much a book will sell, I long maintained that sales of this sort would be possible.

If one considers the sales of a number of Jungian inspired best-sellers, where the Jung content is like low-alcohol beer, one simply needed to put up a flare and say, this is one hundred percent proof Jung, and wait for the echoes.

Again, reflecting on the sales figures, it’s safe to assume that with a few thousand IAAP analysts orldwide, each of these is not buying thirty copies to stash away with their Lafite and Latour to wait another fifty years for them to mature before they can begin to open the wrappers.

The bulk of the reading is therefore taking place outside of the professional community.

The question then, for the professional community, is perhaps to reflect upon the reading that is now going on outside it, which is a new reading of Jung, or a renewed reading of Jung.

To consider the question of what we learnt, we first have to ponder who we are.

I assume that this indicates the professional community, but then the question is, who is the professional community? What is Jungian theory? What is Jungian practice?

Over a decade ago I wrote the following in the Journal of Analytical Psychology:

Analytical psychology continues to be spoken of in the singular.

I would suggest that it would be more accurate to speak of an archipelago of disparate Jungian psychologies –

some professional, some not – which basically have little to do with one another, or, for that matter, with Jung.

To continue to refer to Jungian psychology today in the singular – even subdivided into schools – has perhaps become an anachronism. (Shamdasani 1999, p. 540)

This statement has not been challenged: if one assumes that there is something like a statute of limitation in such matters, one might infer that it met with widespread agreement!

Following this perspective, the response from the community can only be individual and singular.

There is no Jungian theory, as a unified entity, that can have or can articulate a response to it.

Furthermore, to pose the question of the clinical and theoretical significance of the work first sounds quite strange and difficult, because this is neither a theoretical nor a clinical work; how does one look at the theoretical and clinical significance of a work that is explicitly not theoretical and not clinical, in which the word psychology doesn't occur once, and nor indeed does the unconscious, collective or otherwise?

Such questions seem to lead one immediately into a thicket of aporias.

However, witness to the fact that they may not be totally insoluble is the presence of so many people here today.

In my view, there is one way in which one can perhaps approach these questions, namely in the fact that there is

one person who has reflected for a long time on these questions: namely Jung himself. For nigh on forty-five years, in ways that are only now beginning to come clear, he tried to envisage a transformation of psychotherapy and a science of complex psychology that in critical respects were tributaries to his work on the parallel opus of Liber Novus.

So I intend to look at some of the ways in which Jung himself reflected on Liber Novus,

‘after’ Liber Novus.

My assumption is that the conference description does not invite us, as it were, to construct a myriad of alternate

analytical psychologies, starting from 1916, as a sort of cross between a Borges short story and some version of string theory.

But it enables another possibility, which is to look at the constitution of analytical psychology itself.

Liber Novus provides a unique window into Jung’s creativity, and enables one to look at the passages and transitions from Jung’s scholarly reading, (not so much sources, but resources, that inspired his fantasy, affected him, and moved him to imagine in amythic way), his subsequent reflections upon these, and his attempt to divine

generic conceptual insights from them, first in a lyrical and then in a theoretical form.

Some of the works I will be showing are drawn from an exhibition starting in a few weeks’ time at the Bodmer Foundation in Geneva, with more than a hundred items, most of which have never been exhibited before: manuscripts of Jung, together with annotated books from his library.

They will be presented in a book which I’ve written based on this material, which will be out in a few weeks’ time (Shamdasani 2012).

The first question which I would like to pose is, what is Liber Novus?

The answer is not straightforward, for Liber Novus refers to an unfinished manuscript corpus, comprising textual variations, none of which can be considered a definitive final text.

The material itself consists of fantasies drawn from the Black Books primarily from 1913–1916, Jung’s reflections

and elaborations on them, together with illustrations and paintings running up to 1930, which relate to Jung's continual self-explorations in this period and refer in certain places to further episodes in his Black Books and the continued elaboration of his fantasies.

So we have quite a complex manuscript corpus, presented in a historical edition, which itself is one of many possible variations of publication.

The revisions to the text, and the various manuscript versions (many of which I cited in the footnotes), reflect his continued reflections and psychological elaborations on the material.

Thus Liber Novus refers to this ensemble.

If we consider the situation in 1914 with regard to Jung's theories, we find the following.

Jung had already articulated his theory of the emotionally stressed complexes, the notion of a non-sexual psychic libido, a phylogenetically acquired unconscious, peopled by mythic images, the general types of the introvert and extrovert, and of directions of the libido, introversion and extroversion; he had developed his understanding of the compensatory and prospective function of dreams, and the synthetic and constructive approach to fantasies.

In short, he had developed the bulk of what one can consider the structural model of the personality. So what's left?

With this in mind, we should reflect on Jung's later statements, such as the following from the Memories protocols.

The years, of which I have spoken to you, when I pursued the inner images, were the most important of my life. Everything else is to be derived from this. . . Everything later was merely the outer classification, the scientific elaboration, and the integration into life. But the numinous beginning, which contained everything, was then.

(Jung/Jaffe, Protocols, p. 177)

This suggests that Jung's structural model of the personality was not the alpha and omega, and that this lay elsewhere.

On a theoretical level, what one finds missing in 1914 is any notion of what he would later call the individuation

process, namely a conception of how the personality develops over time: an account of the higher development of the personality and the notion that this is reflected in symbolic transformations, which have their parallel in the great religious traditions, and that ultimately this has a soteriological function through being a part of the self-revelation and becoming conscious of the Godhead itself.

One might term this Jung's temporal model.

The first clue this gives is that what one should look to in this book at a theoretical level is how Jung distilled the notion of individuation and its generic articulation from his reflections on Liber Novus, and that this, in a sense, was more significant for Jung than all the pieces of theory that he had already got in place by 1914.

So the bulk of what one finds in, say, Jolande Jacobi's The Psychology of C.G. Jung (1977) (and numerous primers since), Jung would not have considered the essence of his work.

In many ways, his theories up to that point were part of what he now characterized in Liber Novus as 'science that clever knower, that bad prison master who binds the soul and imprisons it in a lightless cell' (Liber Novus, p. 238).

In this regard, one finds two stages of theory formation out of Liber Novus.

The first phase runs from around 1916 to 1930.

Here, one sees that what Jung attempted was to translate some of the conceptions that he had been able to confirm to his satisfaction in the processes that had been instigated in his patients into a conceptual language that, in his view, was an approximation, a language that would be acceptable to a medico-scientific audience.

After this, one finds a second phase, embodied in his writings on alchemy.

It is this second phase, which is in so many ways more complicated, that I wish to speak about.

In Jung's epilogue to the work, he noted: 'My acquaintance with alchemy in 1930 took me away from it (Liber Novus, p. 360).

While Liber Novus, as he put it to Aniela Jaffe, had been an attempt at elaboration in terms of revelation, he now had to come back from the human side, namely from science.

The cost was considerable; as he put it, he paid with his life and his science (Jung/Jaffe, Protocols, pp. 139–40).

For Jung, alchemy presented a mode in which he could present his results in an allegorical manner: an allegory upon an allegory.

Hence his works on alchemy were Janus-faced.

While they clearly represented original historical research and formidable scholarship, they are by no means purely academic studies, as in many ways the key referent was not what the alchemists may or may not have been engaged with, but his own presentation of his conception of the individuation process and its sequential

progression as depicted in symbols.

Thus we find conceptions from Liber Novus surfacing time and time again in an encrypted

manner, contextualized and amplified. In this regard, one finds that Jung's later works do not follow a straightforwardly linear evolution: first publication by no means coincides with first conception or articulation.

Rather, we find Jung working in spirals, taking decades to find the appropriate scholarly approach to present insights that are not derived through scholarly study; conceptions that he has refound through scholarship.

We will see this in some of the examples which follow.

However, before taking up alchemy, we see that Jung engaged in an Eastern intermezzo, which has been somewhat neglected in this regard.

The situation becomes clearer if one realizes that his commentary on The Secret of the Golden Flower (1929) is, in many respects, placed in the wrong volume of the Collected Works.

It shouldn't be in Volume 13, Alchemical Studies, but in Volume 11, Psychology and Eastern Religion.

As Jung stated in 1938, in his preface to the second edition, it was only later that he realized its significance as an alchemical text:

The text that Wilhelm sent me. . . contained exactly those items I had long sought for in vain among the Gnostics.

Thus the text afforded me a welcome opportunity to publish, at least in provisional form, some of the essential results of my investigations.

That The Secret of the Golden Flower is not only a Taoist text of Chinese yoga, but is also at the same time an alchemical treatise, seemed to me then as unimportant. (Jung 1929 [2nd Edn 1938], p. 4, tr. mod.)

His interest in the text was the confirmation that he found in it of the circumambulation of the centre, the mandala and namely the self; it was not alchemy.

Thus the first major confirmatory connection that Jung made with his material in Liber Novus was not to alchemy, but to Eastern esoteric traditions.

Intriguingly one finds even the form of the first edition of The Secret of the Golden Flower carries a transition from the stylistics of Liber Novus (see Shamdasani 2012, p. 152).

After Richard Wilhelm's death cut short their collaboration, Jung's first move was to seek out further collaborators in the form of Wilhelm Hauer and Heinrich Zimmer, with whom he collaborated in his Kundalini seminars in 1932 and in his Berlin seminars in 1933 respectively (the Berlin seminar, as well as Jung's

correspondences with Hauer, Zimmer and Mircea Eliade are in preparation in two volumes edited by Giovanni Sorge in the Philemon Series).

In particular, Kundalini yoga presented Jung with a model of a sequential series of symbolic transformations in a temporal unfolding (see Jung 1932).

The symbols had a particular topography that located one in a certain phase of the individuation process.

Likewise it was through Zimmer's work that Jung's notion of the mandala became clarified, particularly through Zimmer's understanding of ritual practice, and the significance of the yantra in meditational practices

(Zimmer 1926).

The research question was, to what extent did the spontaneous forms of symbolic development in Europe have their counterpart in Eastern esoteric traditions?

Subsequently, the hermeneutics, which Jung first developed in his reading of esoteric Daoism, Kundalini and Tantrism, became transferred and applied to alchemy.

But nor did this end his engagement with Eastern symbolism. Jung, like any true esotericist, was happy to throw people off the trail.

In Memories, we find a statement concerning Jung's trip to India in 1938: 'I remained within myself like a homunculus in a retort. India affected me like a dream, for I was, and remained in search of myself' (Jung/Jaffe, 1962, p. 304).

He noted how he spent his time reading the Theatrum Chemicum, which contained the writings of Gerhard Dorn, which was to have a particular significance for him.

If one turns to Jung's alchemy copy books, one finds a more complicated story (see Shamdasani 2012, pp. 178–85).

In India, Jung was looking for his old friends, symbols, at every turn; and in particular, for symbolic parallels to the individuation process.

While he did not prostrate himself in the lotus position in front of some guru, he did seek out many sadhus to ask them about the meaning of particular symbols and ritual observations.

Once again, his primary task was to look for symbolic parallels to what he had experienced in the material embodied in Liber Novus and which he had found in the process that he had managed to evoke in his patients.

The questions he was addressing were, was there something universal in this?

Was there an underlying process that followed the same form in different traditions?

It is important to state that Liber Novus and Jung's meditations on it, are not a mono-source for Jung's later conceptions.

What it does offer is a nodal point where different facets intersect and conjoin: Jung's scholarly reading, how

this inspired his fantasies, his reflection on his fantasies, his lyrical dithyrambic evocation of them, and his subsequent reflections and conceptualization.

This is why I've sketched out here some of this historical background to the psychological reading of alchemy (see Shamdasani 2012, pp. 174–202), to indicate that Jung was not simply sitting meditating like an imaginary alchemist on his own fantasies and cooking the whole thing up; he was also reading the books in his library.

In this context, I would like to focus on the theme of opposites in Liber Novus.

Jung's articulation of this theme reaches its full culmination in Mysterium Coniunctionis (1955–6).

In the 'first phase' of theoretical formulation, this had been taken up in 1921 in the critical fifth chapter of Psychological Types, 'The type problem in poetry'.

By way of one final digression: the genesis of Mysterium Coniunctionis is intriguing.

Jung came across a copy of the Aurora Consurgens, which is now in the Zentralbibliothek in Zurich.

The Latin was difficult, so he asked Marie-Louise von Franz to work on it.

She then began to find other, more complete, manuscripts, had the idea of preparing it for publication, and asked Jung to contribute a preface for her edition.

As Jung's secretary Marie-Jeanne Schmid informed Cary Baynes in 1951:

'Jung became so fascinated with her material, that he asked her if she would mind if he wrote a book on it, and the 'preface' swelled to eight hundred pages' (Shamdasani 2012, p. 195; see also von Franz 1980, p. 177f).

So you had to be careful if you asked Jung to write a preface to a book!

If one examines the manuscript, at the top is written, 'Mysterium Coniunctionis'.

The text that actually follows is the opening of the Psychology of the Transference, which Jung then presented as an introduction to Mysterium Coniunctionis.

In the lines that are crossed out at the top, Jung begins by commenting on the treatise at hand, namely the Aurora Consurgens (ibid.).

Thus the first page of the manuscript provides a hinge between the Aurora Consurgens, The Psychology of the Transference and the Mysterium project.

Such manuscripts are really analytical psychology in the making; this is the 'material production', as the old Marxists would say, this is how Jung's psychology was forged.

At a general level, the main sequence of Liber Novus charts how Jung's 'I' – and it is important to stress that it is Jung's 'I' and not Jung: his 'I' is another figure within the text – encounters and attempts to come to term with what it has rejected, its adversary, its opposite.

Within this general framing, the theme of opposites features in the work in three main forms.

First, as a series of structured opposites or polarities.

Second, as a formulation of the relation of these opposites, and third, a cosmological schematism of the place of opposites in life.

What I would like to do now is to briefly summarize these themes.

Regarding the structured oppositions, we find for instance the spirit of the time and the spirit of the depths, the marrying of order and chaos, the will and incapacity, forethinking and pleasure, thinking and feeling, masculine and feminine, one's heights and one's lowness, good and evil, emptiness and fullness, and so on.

Alongside these structured oppositions, we find a series of formulations concerning the relation of oppositions.

Here, I would like to paraphrase some of these statements:

Embracing one's opposite principle gives a presentiment of the whole as the whole belongs to both principles (p. 248).

His longing had led him to the light, which was heavenly love, the mother, the opposite of the darkness of forethinking (p. 252).

Balance is only achieved through nurturing one's opposites, but one avoids doing this, as it is not heroic (p. 263).

Outer opposites can no longer oppose him, but his own opposite came to him, and they

faced each other off in an impasse (p. 280).

Accepting the other leads one to descend into the opposite, which he constructs here as a move from seriousness into the laughable, from suffering into the cheerful, from the beautiful into ugliness, and from the pure into the impure4 (p. 293).

The Fish indicated that when the united was split into an underworld and upperworld, when the power of growth ceased, the united falls into its opposites. Christ had sent what was beneath to Hell, since it strove toward the good.

However, the separated will be reunited when the month of the Fish is over (pp. 314–5).

(This last statement is a clear and obvious reference to the precession of the equinoxes. In parentheses, one finds this theme resurfaces decades later in Aion:

'If, as seems probable, the aeon of the fishes is ruled by the archetypal motif of the "hostile brothers", then the approach of the next Platonic month, namely Aquarius, will constellate the problem of the union of opposites. It will then no longer be possible to write off evil as a mere privatio boni; its real existence will have to be recognised' (Jung 1951, para. 142). So as Jung saw it, the problem of the uniting of the opposites is not merely an individual task; it is the task of the Platonic month of the age of Aquarius, that we are entering into.)

God and the devil had become one. He wondered if this conflict of opposites belonged to the inescapable conditions of life?

If one recognized their unity – i.e. the unity of the opposites – does one stand still? The serpent then informed him that opposites were indeed an element of life for her (p. 318).

The same sequence – After the opposites were united, nothing happened, and life indeed came to a standstill (p. 319).

The serpent informs him that one cannot reconcile personal life with absolute life, as they are not opposites, but differences (p. 322).

The bird tells him that the crown and the serpent are opposites, and are one, referring to the serpent that crowned Christ's head (p. 326).

He asks the spirit of the depths why he is forced to say that he who loves does not live, and vice versa.

Why does everything have to turn into its opposite? (p. 327).

This sequence demonstrates that the relation between the opposites is not simply one theme within this book, but runs right throughout the whole work in a number of different formulations.

The third manner in which this is articulated is its cosmological formulation in the Septem Sermones.

Here opposites are figured as qualities of the Pleroma.

The qualities of the Pleroma are pairs of opposites, such as, 'the effective and the ineffective, the fullness and the emptiness, the living and the dead, the different and the same, light and darkness, hot and cold, force and matter, time and space, good and evil, the beautiful and the ugly, the one and the many, etc' (p. 347).

The 'etc.' invites us to continue the nomination of this seriality of opposites.

Critically, here Jung says that these qualities do not exist as such, as they balance and cancel each other out.

However, we have all of these within ourselves, and our nature is characterized by differentiation, consequently these opposites are not cancelled out within us, but take effect and we become their victims.

Hence we need to distinguish ourselves from them.

So here we have a cosmological formulation of the location of opposites, and the idea that it is within the creature that opposites become differentiated and effective.

We then become the victim of the strife of opposites, and the task is to differentiate ourselves from both of the pairs.

Thus striving one-sidedly towards the good and beautiful leads one to forget one's essence as differentiation: we end up also seizing the evil and the ugly, since they are one with the former.

Thus one needs to differentiate oneself from both aspects of each of these qualities.

These opposites are then conjoined in the figure of Abraxas.

Abraxas is another name for the God that is reborn in Jung's soul: Phanes, the son of the frogs, the son of the earth.

As Jung wrote:

It is the son of the earth, the dark one whom you should awaken. It is man and woman at the same time and immature sex, rich in interpretation and misinterpretation, so poor in meaning and yet so rich. This is the dead that cried loudest, that stood right at the bottom and waited, that suffered worst. It desired neither blood nor milk nor wine for the sacrifice of the dead, but the willingness of our flesh. Its longing paid no heed to the torment of our spirit which struggled and tortured itself to devise that which cannot be devised, hence tore itself apart and sacrificed itself. Not until our spirit lay dismembered on the altar did I hear the

voice of the son of the earth, and only then did I see that he was the great suffering one, who needed salvation (p. 304).

This dark chthonic deity, who else does this resemble, but the figure of the alchemical Mercurius, the God-image that Jung argues in his late alchemical work ran as a counter-current, as a compensation to the one-sidedness of

the Christian God-image (see ‘The Spirit Mercurius’, [Jung 1943] and ‘The Spiritus Mercurialis, frontispiece, CW 13).

What Jung refinds ultimately in alchemy is a historical precursor of his own theophany.

In his pivotal seminars at Polzeath in 1923, Jung claimed that the church had suppressed individual symbol formation, and that with the collapse of ecclesiastical Christianity, one found an efflorescence of this today.

Reflecting on his own self-experimentation, at a historical level, he viewed himself as having partaken of this process of individual symbol formation.

It was precisely this that he considered ultimately had its counterpart within the historical tradition of alchemy, carrying the subterranean tradition of individual symbol formation, compensating the onesidedness of ecclesiastical Christianity.

Judging by the letters and comments that I have received, it is this dimension in Liber Novus – the acceptance of

one’s own fantasies, no matter how crazy they might appear at first glance, and the value of expressing them in a personal iconography and reflecting on them for regaining one’s orientation in the world – that has met with the most widespread echo in the public at large.

Here we have two themes – this is by no means exhaustive – that articulate the hinge between Liber Novus and Jung’s late work, and his work on alchemy in particular.

The third and final one which I would like to comment on is the return to the Middle Ages, the veritable age of alchemy.

At the end of Liber Secundus, Jung noted:

‘An opus is needed, that one can squander decades on, and do it out of necessity. I must catch up with a piece

of the Middle Ages, within myself, of others. I must begin early, in that period when the hermits died out’ (Liber Novus, p. 330).

This return to the Middle Ages is a return precisely to an epoch before what Jung saw as the catastrophic split between science and religion, and within this sense, one can actually begin to understand why he engaged in the calligraphic project, and why he laboured for sixteen years on this effort of transcription.

The calligraphic experiment of Liber Novus stages this return to the Middle Ages in a performative dimension.

It’s an attempt not simply to articulate certain themes and conceptions, but to embody it within an appropriate mode of presentation.

In 1999, in a report to the Jung family concerning whether this book should be published, I ended it with the lines:

‘If indeed, as Umberto Eco has claimed, we are faced today with a return to the Middle Ages, the publication of the work may well have some quite unforeseen echoes’ (see ‘The return to the middle ages’, in Eco 1998, pp. 59–86).

Perhaps we are indeed witnessing something of this today, which may suggest why this work has had such a contemporary resonance.

What one sees in the second phase of theoretical working on Liber Novus is a move from theory to evocative language, and we find an expression of this in Jung's essay on Paracelsus as a spiritual phenomenon.

Jung wrote:

One certainly has an understandable desire for unambiguous clarity, but we are apt to forget that matters of the soul are processes of experience, that is, transformations which should not be unequivocally designated if one does not want to petrify their living movement into something static. The protean mythologem and the shimmering symbol express the process of the soul far more trenchantly and, in the end, far more clearly than the clearest concept; for the symbol not only conveys a visualisation of the process but – and this is perhaps just as important – it also brings a re-experiencing of it, of that twilight which we can learn to understand only through inoffensive empathy, and never through the great pull of clarity (Jung 1942, para. 199, tr. mod).

While in the first phase of theoretical elaboration or translation, the first hermeneutic, running to about 1930, Jung had sought to translate the insights and formulations from Liber Novus into a conceptual language, we find here a different project, namely to use the density of symbolic imagery of the alchemical text to reapproximate the richly figurative and evocative language of Liber Novus, even down to the illustrated mode of presentation, where images 'amplify' the written text, that marked Jung's alchemical works.

Jung was turning theory back into a language of evocation, a language that would attempt to draw people to an experience.

It was in a certain sense a farewell to theory, and with this point, I've drawn to the end of my allotted hour.

Discussion

Janet Leigh: The notebooks look fascinating, particularly the Indian notebooks: are they going to be published with the drawings?

Sonu Shamdasani: With all of these projects, there's been a sort of sense in the Jungian world with the funding of the Bollingen Foundation that Jung's works just appeared like

fruit from a mango tree, like something that came down from heaven.

If you would like to see these published, send your donations to the Philemon Foundation, and we will present a case for them.

So you can help if you want them to be published, in an active sense.

Michael Whan: This business about Mercurius, and the whole notion of alchemy as a compensation for Christianity, or at least a certain reading of it; sprinkled throughout the alchemical texts of Jung are references from the alchemists about an equation or a linkage between the notion of the Holy Spirit and Mercurius.

Jung says that the religion of the alchemists was a kind of a continuation of the notion of the Holy Spirit.

I wonder if you have any comments around that?

Sonu Shamdasani: That becomes quite critical and is ultimately elaborated in Answer to Job; it is the study of the Paraclete, where Jung is speaking of the continued revelation of the Godhead, and one finds this within critical

statements in Liber Novus, when he says that the anointed of our time is not to be born in the flesh but in the spirit (p. 299); this is the articulation of the continued incarnation.

If one takes the formulation of Answer to Job, this is the time of the revelation of the Holy Spirit, and hence Jung's theophany is not simply an aberrant idiosyncrasy, but is an experiencing of a religious transformation that is happening within the world.

That's condensed, but I'm just trying to draw together the themes you're indicating.

Leon Schlam: I wonder if you could say any more about the middle part of your lecture, this transition to Asian materials.

I was thinking as you were speaking that there was a link, because alchemy for Jung was Western yoga, and my question has to do with Jung's ambivalence to oriental symbols, as in the Kundalini seminar – he calls them poison, but he was also fascinated with them – I wonder if you could say any more about that?

Sonu Shamdasani: In a certain sense, if you take a text such as Patanjali's Yoga Sutras, it's an awful lot clearer than reading an alchemical text.

I think some of the clarity of progression within the Tantric texts eased the type of model that Jung was to generate in his reading of alchemy.

Jung was interested in symbolism in the West that approximates that found within the Tantric texts.

Of course he warns against the uncritical adoption of these practices.

He has no problem with the symbolism per se: to return to Michael Whan's question, you find the classic understanding of Tantrism as a compensation, an underground movement compensating for the shortcomings of Brahmanistic Hinduism, that he maps onto alchemy.

Matjaz Regovec: I was struck by the end, the catastrophic split between science and religion, a certain farewell to theory.

Is that the Izdubar, within the Izdubar?

And I quite like the similarity with Gilgamesh, who is not able to give up his immortality. Izdubar is put into the egg.

Sonu Shamdasani: Jung tries to construct a new science that will no longer wound or

Iame Izdubar.

He’s trying to construct a new science that redeems or provides new access to the ancient.

That’s the split that he’s attempting to reconcile.

Matjaz Regovec: Izdubar says in the Red Book that he does not know the science, the scientist that Jung was at the time.

Sonu Shamdasani: So the question then for Jung is, can there be what you could call a science, a psychology of the religion making process?

Elizabeth Scharsach: I was really interested in your comments, which you picked up, about Jung’s farewell to theory, and my question, as I was listening to your talk is, was he also saying, in some way, farewell to his theory of opposites through Abraxas, and is he asking for more of a spiked roundedness, where, within the spikes, are actually held the opposites?

I don’t know whether that’s going to make sense, I just need a bit more explanation about Abraxas, because

I didn’t quite get it.

Sonu Shamdasani: There are two points that are important.

First there’s the question of theory, in a sense, was Jung a theorist? Was he primarily a theorist?

I don’t think that I would characterize Jung principally as a theoretician of psychology, that’s not to say he didn’t have theories, but I don’t see that this was the main drift of his work.

I would actually characterize him more as a psychological essayist.

If Jung was a theorist, you could imagine one 600-page book expounding the theory, but you find the theories are simply, in his work, the basis of endless variations; it's what he does with them that's important.

I don't know if people here listen to Bill Evans, there's this track he plays called Nardis. He played it for decades, each time playing it differently.

It's not about the melody, but what he does with it each time.

You read through Jung's seminars, you're hearing the same anecdotes, but retold in a different way.

So the weight I've put on one's reading of Jung is not as a theoretician.

The theories – I'm not the first to point out – are massively inconsistent right through-out.

And also they're a makeshift, post 1915–1916.

The theories are not the core of Jung's work; they're simply an approximation by which he's attempting to translate his insights into a language for a scientific and medical audience.

It's a compromise. Hence the contradictions.

How close can he get to saying something of the type of stuff that he's been articulat-

ing in Liber Novus and also in a similar sort of form in his analytic sessions?

That, to me, is a question of how one understands Jung.

It also pertains to the theme of the conference:

if Jung is not really primarily a theoretician, is the task then one of looking to make theories out of Jung, or even make his theories consistent, as many strove heroically and failed to do?

The significance of his work lies more, in my view, in what he's attempting to convey: providing a rich articulation of experience, which is on a different tack.

One finds this in Liber Novus, one finds it in many evocative passages in the Collected Works.

That's just by way of raising this issue of theory.

Now the figure of Abraxas, within the Sermones, as he puts it in an entry in January 1916 in the Black Books which I put in the appendix to the work, is 'the uniting of the Christian god with Satan' (p. 367).

What else is that but the first articulation of what becomes the theme of Jung's Answer to Job, which is a way of trying to reground through theological scholarship the force of his theophany?

So it's not a question of dismissing the problem of opposites, but it's attempting to further understand their coming together.

The union and the synthesis of psychic opposites, that's the subtitle of Mysterium, how

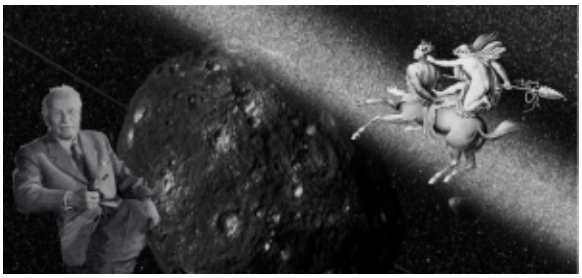
is this played out? And again, this is a key theme of psychotherapy.

1. https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1468-5922.2012.01975.x

---

Carl Jung on “Saturn” – Quotations – Anthology (2021-07-16 04:25)

[paypal _donation _button border="5"]



He [Jung] notes that around 7 BC there was a conjunction of Saturn and Jupiter, representing a union of extreme opposites, which would place the birth of Christ under Pisces. Pisces (Latin for "fishes") is known as the sign of the fish and is often represented by two fish swimming in opposite directions. Liber Novus, Page 316, Footnote 273.

Saturn is the ruler of the sign of Aquarius, and it is quite possible that Khunrath meant the coming age, the age of Aquarius, the water carrier, which is almost due now. Carl Jung, ETH, Lecture XV, Page 128.

Jung stated that, at the birth of Christ, Saturn the maleficent god and Jupiter the beneficent god were so near to each other that they were almost one star, that is, the star of Bethlehem, when the new self, Christ, good and evil, was born. Carl Jung, C.G. Jung Speaking: Interviews and Encounters, Pages 156-163

When, therefore, an alchemist conjured up the spirit of Saturn as his familiar, this was an attempt to bring to consciousness a standpoint outside the ego, involving a relativization of the ego and its contents. Carl Jung, CW 9ii, Para 11

But the souls were “brought down from the blessed Man on high, the arch-man Adamas, into the form of clay, that they might serve the demiurge of this creation, Esaldaios, a fiery god, the fourth by number.” Esaldaios corresponds to Ialdabaoth, the highest archon, and also to Saturn Carl Jung, CW 9ii, Para 325

These astrological ideas are quite understandable when one considers that Saturn is the star of Israel, and that Jupiter means the “king” (of justice). Among the territories ruled by

the Fishes, the house of Jupiter, are Mesopotamia, Bactria, the Red Sea, and Palestine. Chiun (Saturn) is mentioned in Amos 5:26 as “the star of your god.” James of Sarug (d. 521) says the Israelites worshipped Saturn. The Sabaeans called him the “god of the Jews.” The Sabbath is Saturday, Saturn’s Day. Albumasar testifies that Saturn is the star of Israel. Carl Jung, CW 9ii, Para 128

In medieval astrology Saturn was believed to be the abode of the devil. Both Saturn and Ialdabaoth, the demiurge and highest archon, have lion’s faces. Origen elicits from the diagram of Celsus that Michael, the first angel of the Creator, has “the shape of a lion.” He obviously stands in the place of Ialdabaoth, who is identical with Saturn, as Origen points out. Carl Jung, CW 9ii, Para 128

The parallel between the Hebrew god and Saturn is of considerable importance as regards the alchemical idea of the transformation of the God of the Old Testament into the God of the New. The alchemists naturally attached great significance to Saturn, for, besides being the outermost planet, the supreme archon (the Harranites named him “Primas”), and the demiurge Ialdabaoth, he was also the spiritus niger who lies captive in the darkness of matter, the deity or that part of the deity which has been swallowed up in his own creation. He is the dark god who reverts to his original luminous state in the mystery of alchemical transmutation. As the Aurora consurgens [Part I] says: “Blessed is he that shall find this science and into whom the prudence of Saturn floweth” Carl Jung, CW 11, Para 350

Inasmuch as the devil was an angel created by God and “fell like lightning from heaven,” he too is a divine “procession” that became Lord of this world. It is significant that the Gnostics thought of him sometimes as the imperfect demiurge and sometimes as the Saturnine archon, Ialdabaoth. Pictorial representations of this archon correspond in every detail with those of a diabolical demon. He symbolized the power of darkness from which Christ came to rescue humanity. The archons issued from the womb of the unfathomable abyss, i.e., from the same source that produced the Gnostic Christ Carl Jung, CW 11, Para 255

In another version of the devouring theme, Mars feeds the body of the King to the famished wolf (fame acerrima occupatus), the son of Saturn (lead). The wolf symbolizes the prima materia’s appetite for the King, who often takes the place of the Son Carl Jung, CW 12 Para 440

Valentinus, "Practica," Mus. herm., p. 394. In another version of the incorporation motif, Mars feeds the body of the King to the famished wolf (fame acerrima occupatus), the son of Saturn (lead). The wolf symbolizes the prima inateria’s appetite for the King, who often takes the place of the Son (fig. 175; cf. also figs. 166, 1 68, 169). Carl Jung, CW 12, Page 338, fn 50

The ass is a daemon triunus, a chthonic trinity, which is portrayed in Latin alchemy as a three-headed monster and identified with Mercurius, salt and sulphur. The classical rumour about the worship of an ass in the Temple of Jerusalem, and the graffito on the Palatine showing a mock crucifixion, I will mention only in passing; likewise the saturnine aspect of Jehovah and Ialdabaoth as demiurges, which brings these figures into conjunction with the equally saturnine prima materia Carl Jung, CW 12 Para 539

In another version of the devouring theme, Mars feeds the body of the King to the famished wolf (fame acerrima occupatus), the son of Saturn (lead). The wolf symbolizes the prima materia’s appetite for the King, who often takes the place of the Son Carl Jung, CW 12 Para 440

An equally ancient treatise of Arabic provenance attributed to Hermes, the “Tractatus aureus,” says (Mercurius is speaking): “My light excels all other lights, and my goods are higher than all other goods. I beget the light, but the darkness too is of my nature. Nothing better or more worthy of veneration can come to pass in the world than the union of myself with my son.” In the “Dicta Belini” (Belinus is a pseudo-Apollonius of Tyana) Mercurius says: “I enlighten all that is mine, and I make the light manifest on the journey from my father Saturn.” “I make the days of the world eternal, and I illumine all lights with my light.” Another author says of the “chymical marriage” from which arises the filius philosophorum: “They embrace and the new light is begotten of them, which is like no other light in the whole world” Carl Jung, CW 13 Para 161

The aim of the tetrasomia is the reduction (or synthesis) of a quaternio of opposites to unity. The names of the planets themselves indicate two dyads, one benevolent (Jupiter and Venus), the other malefic (Saturn and Mars), and such dyads often constitute an alchemical quaternity. Zosimos gives the following description of the transformation process that is needed for the preparation of the tincture: Carl Jung, CW 13 Para 358

The Sabbath is therefore the day on which man returns to God and receives anew the light of the cognitio matutina. And this day has no evening. From the symbological standpoint it may not be without significance that Augustine had in mind the pagan names of the days of the week. The growing darkness reaches its greatest intensity on the day of Venus (Friday), and changes into Lucifer on Saturn’s day. Saturday heralds the light which appears in full strength on Sun-day. As I have shown, Mercurius is closely related not only to Venus but more especially to Saturn. As Mercurius he is juvenis, as Saturn senex Carl Jung, CW 13 Para 301

It is clear from this description that the tree symbolizes the whole opus. Accordingly Dorn says: “Let therefore the tree [of the planets or metals] be planted and its root be ascribed to Saturn, and let that inconstant Mercurius and Venus, arising in the trunk and branches, offer to Mars the leaves and fruit-bearing flowers.” The relation to the world-tree is also apparent when Dorn says that “nature has planted the root of the [metallic] tree in the midst of her womb” Carl Jung, CW 13, Para 409

In Khunrath Mercurius is the “salt of Saturn,” or Saturn is simply Mercurius. Carl Jung, CW 13, Para 274

One of the manifestations of Mercurius in the alchemical process of transformation is the lion, now green and now red. Khunrath calls this transformation “luring the lion out of Saturn’s mountain cave.” Carl Jung, CW 13, Para 275

From ancient times the lion was associated with Saturn. Khunrath calls him “the lion of the Catholic tribe,” paraphrasing the “lion of the tribe of Judah”—an allegory of Christ. He calls Saturn “the lion green and red.” In Gnosticism Saturn is the highest archon, the lion headed Ialdabaoth, meaning “child of chaos.” But in alchemy the child of chaos is Mercurius. Carl Jung, CW 13, Para 275

The mysterious rose-colored blood occurs in several other authors. In Khunrath, for instance, the “lion lured forth from the Saturnine mountain” had rose-colored blood. This lion, signifying “all and conquering all,” corresponds to the πᾶν or πάντα of Zosimos, i.e., totality. Khunrath further mentions (p. 276) the costly Catholick Rosy-Coloured Blood and Aetheric

Water that flows forth Azothically. Carl Jung, CW 13, Para 283

Pitilessly it is seen from another planet that the king is growing old, even before he sees it himself: ruling ideas, the “dominants,” change, and the change, undetected by consciousness, is mirrored only in dreams. King Sol, as the archetype of consciousness, voyages through the world of the unconscious, one of its multitudinous figures which may one day be capable of consciousness too. These lesser lights are, on the old view, identical with the planetary correspondences in the psyche which were postulated by astrology. When, therefore, an alchemist conjured up the spirit of Saturn as his familiar, this was an attempt to bring to consciousness a standpoint outside the ego, involving a relativization of the ego and its contents. The intervention of the planetary spirit was besought as an aid. When the king grows old and needs renewing, a kind of planetary bath is instituted – a bath into which all the planets pour their “influences.” This expresses the idea that the dominant, grown feeble with age, needs the support and influence of those subsidiary lights to fortify and renew it. It is, as it were, dissolved in the substance of the other planetary archetypes and then put together again. Through this process of melting and recasting there is formed a new amalgam of a more comprehensive nature, which has taken into itself the influences of the other planets or metals. Carl Jung, CW 14, Para 504

As we have seen, the filius regius is identical with Mercurius and at this particular stage also with the Mercurial serpent. This stage is indicated in Khunrath by Saturn, the dark, cold maleficus; by the world-egg, obviously signifying the initial state, and finally by the green and red lion, representing the animal soul of the king. Carl Jung, CW 15, Para 473

In Khunrath, Sal tartarí mundi maioris is identical with sal Saturni and sal Veneris. It contains—or is—the “scintilla Animae Mundi.” Carl Jung, CW 15, Para 703

This child, this tincturing life, must be assayed, proved, and tried in the qualities of nature; and here again great anxiety and danger will arise, seeing that it must suffer the damage of temptation in the body and womb, and you may thus lose the birth. For the delicate Tincture, this tender child of life, must descend into the forms and qualities of nature, that it may suffer and endure temptation and overcome it; it must needs descend into the Divine Darkness, into the darkness of Saturn, wherein no light of life is to be seen: there it must be held captive, and be bound with the chains of darkness, and must live from the food which the prickly Mercurius will give it to eat, which to the Divine Tincture of life is naught but dust and ashes, poison and gall, fire and brimstone. It must enter into the fierce wrathful Mars, by whom (as happened to Jonah in the belly of hell) it is Astrological symbolism swallowed, and must experience the curse of God’s wrath; also it must be tempted by Lucifer and the million devils who dwell in the quality of the wrathful fire. And here the divine artist in this philosophical work will see the first colour, where the Tincture appears in its blackness, and it is the blackest black; the learned philosophers call it their black crow, or their black raven, or again their blessed and blissful black; for in the darkness of this black is hidden the light of lights in the quality of Saturn; and in this poison and gall there is hidden in Mercurius the most precious medicament against the poison, namely the life of life. And the blessed Tincture is hidden in the fury or wrath and curse of Mars. Carl Jung, CW 16, Para 510

Here, as you see, there is great danger, and the Tincture of life can easily be spoiled and the fruit wasted in the womb, when it is thus surrounded on all sides and assailed by so many devils and so many tempting essences. But if it can withstand and overcome this fiery trial and sore temptation, and win the victory: then you will see the beginning of its

resurrection from hell, death, and the mortal grave, appearing first in the quality of Venus; and then the Tincture of life will itself burst forth mightily from the prison of the dark Saturn, through the hell of the poisonous Mercurius, and through the curse and direful death of God's wrath that burns and flames in Mars, and the gentle love-fi re of the Venus quality will gain the upper hand, and the love-fire Tincture will be preferred in the government and have supreme command. And then the gentleness and love-fire of Divine Venus will reign as lord and king in and over all qualities. Carl Jung, CW 16, Para 513

The old masters were wont to call this work their white swan, their albification, or making white, their sublimation, their distillation, their circulation, their purification, their separation, their sanctification, and their resurrection, because the Tincture is made white like a shining silver. It is sublimed or exalted and transfigured by reason of its many descents into Saturn, Mercurius, and Mars, and by its many ascents into Venus and Luna. This is the distillation, the Balneum Mariae: because the Tincture is purified in the qualities of nature through the many distillations of the water, blood, and heavenly dew of the Divine Virgin Sophia, and, through the manifold circulation in and out of the forms and qualities of nature, is made white and pure, like brilliantly polished silver. And all uncleanliness of the blackness, all death, hell, curse, wrath, and all poison which rise up out of the qualities of Saturn, Mercury, and Mars are separated and depart, wherefore they call it their separation, and when the Tincture attains its whiteness and brilliance in Venus and Luna they call it their sanctification, their purification and making white. They call it their resurrection, because the white rises up out of the black, and the divine virginity and purity out of the poison of Mercurius and out of the red fiery rage and wrath of Mars. Carl Jung, CW 16, Para 515

The ruler of my birth, old Saturnus, slowed down my maturation process to such an extent that I became aware of my own ideas only at the beginning of the second half of my life, i.e., exactly with 36 years. I beg your pardon for using old astrological metaphors. "Astrology" is another of those "random phenomena" wiped off the desk by the idol of the average, which everybody believes to be reality itself while it is a mere abstract. Soon a little book of mine which I have published with the physicist Prof. W. Pauli will come out in English. It is even more shocking than Job , but this time to the scientist, not the theologian. Carl Jung, Letters Vol. II, Pages 232-233

The treatise begins: "The element Omega is round, it consists of two parts: it belongs to the seventh zone, that of Saturn in the language of the corporeal beings." At that time Saturn was the most distant planet, the others were not yet discovered. Carl Jung, ETH, Page 47.

While I was engrossed in thinking of the opposites a voice seemed to say to me: "Look at me in the center of Jung's Stone. I stand between the opposites. As the center of this mandala I am between the four radiating lines of energy. I am between the Moon and the Sun and Jupiter and Venus; Mars is beneath my feet and Saturn is above my head. Maud Oakes, The Stone Speaks, Pages 43-44

Carl Jung: You mean "Being" consists only of deception? Do you want to lame me? (2021-07-16 04:36)

[paypal _donation _button border="5"]

[1]Black Books

1. Nov. 1932.

I. I am worried. A dark dream torments me. I will first ask the I Ching. "Magic trick"? You say? No more ancient pranks. Did you stay behind?

Soul. "You left me.["]

I. How so? Why didn’t you come along?

S. You went too quickly, without looking behind you.

I. You are right. I looked back too little. I hurried forward too breathlessly. Why didn’t you call me?

S. I called you through destiny and dream.

I. So that was it. I understand. But why did I run forward too fast and far?

S. Destiny, necessity, ambition, desire.

I. Yes, more looking back-that would be smarter.

S. That means "wiser." Why always forwards? What lies ahead? Something better? All future like all past.

The look penetrates everywhere-the world of the past, the world of the future make the one, the object of the look, the mirror of Godhead.

I. I recognize that. But why did you speak threateningly in a dream?

S. So that you look back. Your desire grew in the meaningless, in lunacy.

That’s why I reflected madness to you. You are old enough to look back.

I. Should I look back in this threatening time?

S. All the more so, I say. The ancients always stand for that which was.

That is very often what is better-time rolls too quickly. Everything is rushed. Stop. One must top.

Somewhere the present must be past. Only in such a way does the circle close.

I. You are strangely general.

S. Because you are imprisoned in all kinds of particularities. But the particular doesn’t remain. It constantly changes.

Thereby you forgot the general, which remains and endures through all times.

I. I am not satisfied. I hang somewhere.

S. Keep hanging. It sticks to you, it doesn't leave you. It slows you, since you have looked back. Now ask the I Ching.

Da yu. Possession in Great Measure.

I. I want to rest and observe the fullness of the given.

27- Nov 1932.

I. There is still unrest in me. Dark dreams! What do you want? What are you aiming at?

Something is not found on which I should position myself Speak to me!

S. I don't know what I should say. It seems to be difficult. I can't have everything.

I. But do you believe that it lies somewhere on your side, perhaps in the depths of your many dark worlds?

S. I'm hardly able to say. I want to wriggle out.?

I. Why so? Don't you know that you should do nothing of the kind? Why this reluctance?

S. The attempt to be free-I know. I'm blessed in deception.

You always want to free yourself from illusion and do you know what you do as a result? You also want to free yourself. What for?

For rigid non-being.

I. You mean "Being" consists only of deception? Do you want to lame me?

S. Far from it. I want to involve you in actuality.

I. But what if I'm unwilling?

S. That's it. You are unwilling. That's why you have the feeling of being lamed. You lame yourself.

I. But whence this fatigue?

S. You are not in but outside.

I. Then you know what this "in" is.

S. I have an inkling.

I. So say it. What does my dream mean?

S. This strange man? Painted with colors of the dawn, wrapped in himself? Don't you recognize him? Is he not yourself?

I. How so? The general never satisfies.

S. Oh no. In all particulars you are-a protection seeker, one wrapped up, needing self-protection.

One who does not waste himself. You don't want to know this.

I. It is too paradoxical.

S. Bear the paradox. Ancient truth.

You can't avoid landing in the general, as much as you attempt to escape it-if the Self unfolds, the I shrinks.

A greater light begins to stream, therefore the question of the colors of the dawn.

He is not it, you are not it, but the third, the greater. Pull yourself together. You must wane.

14/ 15 XII 1932 The Quest begins.

1. Schi Ho. Biting through.

I. Dream. I am together with Prof. Fierz.

II. A farmer and his wife completely smeared with mud, naked, rolling in the field mindlessly drunk.

III. Joggi snaps a great piece of ham from me that I had hung as if from a fishing line.

I get it again, but a significant part has however fallen to the dog. The Black Books, Vol. VII, Page 247-249

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

Sonu Shamdasani and John Beebe: A Dialogue on Liber Novus (2021-07-17 04:18)

[paypal _donation _button border="5"]

[1]Jung Becomes Jung: A Dialogue on Liber Novus (The Red Book)

SONU SHAMDASANI AND JOHN BEEBE: A DIALOGUE ON LIBER NOVUS

C.G. Jung’s Liber Novus, his title for the long privately held work known familiarly as The Red Book, forms the subject of a dialogue between its editor, Jung historian Sonu Shamdasani, and Jungian analyst John Beebe.

Conducted in the third month after the work’s first publication in facsimile and English translation, their conversation touches on the book’s importance within Jungian studies and its unexpected popularity with a wider audience as Jung’s first best-seller.

They discuss how a close reading of this book’s text can help to dispel misconceptions about Jung and about the empirical ground of his later psychology.

They note that the self-experiment with individual vision that Liber Novus records, without recourse to psychological jargon or preconception, reveals Jung’s recognition of a need to sacrifice the hero archetype and accept responsibility for what he regarded as his complicity with the egoistic spirit that had shaped the lead-up to World War I.

A sense of duty, driven by what he felt was necessary to reconnect with his soul, gave him the energy to participate actively in the imaginations that emerged through encounters with figures that appeared in his dreams and waking reveries. In a personal variation of medieval theology’s imitatio Christi, Jung’s “I” was led to make a fantasized descent to Hell and to take up “the lament of the dead.”

The meanings of the sacrifices involved are explored to reveal their role in helping Jung to realize the nature of human individuation beyond mere ego development.

PART ONE: LIBER NOVUS IN CONTEXT

John Beebe (JB): You must be satisfied in some profound way by the initial reception of Liber Novus (The Red Book) after so many years of your work. I wonder if that's a fair statement.

Sonu Shamdasani (SS): I quite honestly never thought I would get to this moment to see it being published.

JB: Why?

SS: Because of the level of the travails along the way.

My first thoughts were simply relief that the publishers, who had spared no expense to produce the most beautiful edition possible, had their faith in it recouped.

Secondly, when you're working on a project as I've done in this case for thirteen years, you imagine that people might think, well, can it possibly be that important?

And now we have a situation where people are seeing, well yes, this was not a case of hype, it really is significant.

JB: What would people be responding to when they quickly assume that this project was mostly hype?

SS: There's been an attitude that we have already on the shelves all that is significant of Jung.

And some of the biographies of Jung have collectively downplayed the significance of Liber Novus or any of the other unpublished materials.

Because people have had no access to Liber Novus, rumors have circulated about it that are completely ridiculous.

One encounters the view that it's just some sort of journal or diary, or that it's jottings of dreams.

JB: Are you saying that these projections are coming because people had never seen the book itself so they had to make up stories about what it was?

SS: That's one level to it.

The other is to protect interpretations of Jung based on the existing biographies, together with a reluctance to accept that such a critical piece of the jigsaw puzzle was missing.

There's been a fear that there might be something that could overturn prior understandings of Jung.

JB: How many biographies have there been so far?

SS: It depends on what one classes as biography. . . .

You start with Memories, Dreams, Reflections (Jung/Jaffe, 1963) as the first biography, mistaken to be an autobiography.

You've got Barbara Hannah's memoir (1976), which I still think is the only one of lasting value—at least the gossip in it is firsthand.

You've got Gerhard Wehr's work (1987), Frank McLynn's (1997), Ronald Hayman's (1999), Deirdre Bair's (2003), Vincent Brome's (1978)—those are the main ones.

And I don't see, apart from Barbara Hannah (with the exception of the original manuscripts and protocols that went into the making of Memories), that they significantly enhance one's understanding of Jung.

It's quite the opposite.

JB: We might add to that list, Henri Ellenberger in The Discovery of the Unconscious (1970). It's not exactly a biography, but he devotes about 100 pages to surveying Jung's life and work.

SS: It's a biographical essay.

In my book, Jung Stripped Bare by His Biographers, Even (Shamdasani, 2005), I attempted to clear away some of the misconceptions, principally around Jung's confrontation with the unconscious, to prepare the ground for the publication of Liber Novus.

JB: Do you know the piece by the personologist Irving Alexander (1990) where he talks about different people's lives?

One of them is Harry Stack Sullivan and another is C. G. Jung.

That was an attempt to write about Jung in the manner of a book like Robert White's Lives in Progress (1972),

to try to understand, using a rather Jungian way of understanding someone from the standpoint of individuation. I would add that to the list.

But I would imagine that your major concern is lack of complete information on the part of the people who've attempted these different biographies.

SS: I think that if you compare some of them—take Gerhard Wehr—I think that he's quite respectful of places where he lacks knowledge.

He doesn't try to fill in the gaps. It's a work that is limited as far as it goes. But it doesn't add false information.

With some of the other biographies, as I've argued, that's simply not the case.

JB: Is there a deeper issue here than simply the need of a biographer to make his or her own story?

I find that a problem in just about every biography I've ever read—that I sensed the biographer shaping his or her own story.

And that somehow the person being described eludes the net of the biographer. Would you agree?

SS: The first issue is: does a biographer have a compass? Do they know their character?

The first task of any biographer is reconstructing the subject's own self-understanding.

. . . how the historical actors perceive their own actions, render the context intelligible, and leave it at that.

JB: Could you name a biography of another figure that—how can I put this?—either satisfies you or you're comfortable with as a biography because you have a sense that the person is not replaced by someone else's idea of the person?

SS: I would say Fernando Vidal's Piaget before Piaget (1994). Or Janet Browne's Darwin biography (1996, 2003).

JB: There is another problem with Jung.

Given the fact that Jung, to use his own terminology, moved beyond the idea of a personal unconscious to a collective unconscious that he said was ever busy shaping us, in one sense any biography that tries to paint a portrait in personal terms is going to fail, because

it’s not going to bring in the collective aspect adequately.

SS: I think the first task of any biographer is reconstructing the subject’s own self-understanding.

That’s what I tried to do in my introduction to Liber Novus, in as far as one can make it out. That is a very difficult task.

The very act of doing that leads one to quickly see the risks of interpolating one’s own interpretation onto such a figure at a biographical level.

So at this point, that’s as far as I think one can go.

One can reconstruct someone’s self-understanding: how the historical actors perceive their own actions, render the context intelligible, and leave it at that.

JB: Leave it at that.

SS: And not fill in the gaps with fantasy and speculation.

JB: I think there are many analysts who probably will want to go in another direction.

I’m thinking of myself as a Jungian analyst, and of my colleagues, and how I work with people in practice.

I guess an analyst always wants to add something more once they’ve heard it all. That’s the simplest way to say it.

So that I can feel the integrity of your, so to speak, refraining from interpretation that goes beyond the self-understanding of the person.

Yet I feel I have to speak up for the analysts’ right to make some kind of statement about what they see even if it moves in a different direction.

But only if they’ve heard it all, so to speak.

SS: I think that’s entirely appropriate, but that’s a different discipline.

When you look at that in the framework of biography, one gets into the problem of psychobiography.

I can’t name a psychobiography that I consider successful because of the mix of discourses.

JB: So by your standard, if an analyst is going to be analyzing what the evidence shows, that should be clearly framed as analysis and interpretation rather than smuggled in as if it were biography.

Is that a fair way to say it?

SS: Yes, or as speculation. There's nothing wrong with speculation as long as it's . . .

JB: so framed . . .

SS: . . . presented as such. But what becomes wrong, in my view, is when speculation is taken as fact.

JB: And that unfortunately has become the state of the art right now in Jung studies. There's a great deal of speculation passing itself off as fact.

SS: Yes. So Mikkel Borch Jacobsen and I have coined this term "interprefaction" to explain this operation by which interpretations become taken as facts.

We have an article on this, "Interprefactions: Freud's Legendary Science" (2008). It appeared in The History of Human Sciences.

JB: Is it about the Freud legend? Or are you saying that Freud is the source of this trend?

SS: We're using it as a way of typifying Freud's approach.

JB: Where will we see that in Freud?

SS: Right throughout!

JB: You mean the case of Dora, Leonardo, wherever you look, Freud is constantly rewriting the history of whomever along the lines of his own theory.

Am I right in saying that Jung picked this up in Freud very early?

SS: He does comment on it at certain junctures.

JB: Where can we find Jung's critique of Freud's approach to biography?

SS: Here's one citation: Freud's "findings are only *apparent* facts; in the main, they are interpretations." That's Jung (1966, p. 32).2 This puts it in a nutshell.

JB: I feel that I picked that up early in my reading of *The Interpretation of Dreams* (Freud, 1959), when one of Freud's patients is described as having had a dream in which a university professor treating him in lieu of Freud "*was pushing against his mouth with an iron rod, so that he lost one or two of his teeth*."

Freud assumed this had something to do with the homosexual leanings of the young man.

But I had the immediate, contemporary analyst's reaction that the only possible interpretation of the dream that would satisfy me was that this was the patient's reaction to having Freud's theory pushed on him, which was a violation of the actual structure of the young man's own complexes, whatever they were, represented by those two front teeth.

I could only see that dream as an amazing reaction of the psyche itself to having an interpretation forced on it.

I realize that that's an interpretation that belongs to its time, the 1970s and 1980s when we were looking at the violation of patients by the analytic process as well as by analysts, but I stand by the interpretation.

I think it rhymes with what you and Mikkel Borch-Jacobsen are saying. But I have to admit, it's an interpretation.

SS: Yes, but I think it's one that does characterize what one reads in the case histories—quite frequently.

JB: How did Jung himself avoid this problem of the analyst overtaking the psyche?

I'm sure that he struggled with this as we all do. How did he approach a solution to the problem?

SS: I think first there's a different understanding of the status of interpretation.

He's got a different epistemology and ontology.

JB: I keep hearing arguments about both of those words these days. What do *you* mean by epistemology and ontology?

SS: First, theory of knowledge, and second, description of the world—describing what is.

JB: What is Jung's theory of knowledge then? And I bring this up because I think it may be very connected to *Liber Novus*.

SS: There's no single theory of knowledge in Jung. These things shift.

So looking at different periods, there is a question about the problematic of the status of *interpretation* that you find.

And the question of what is the status of *science*.

I dealt with aspects of Jung's relation to science in the first section of Jung and the Making of Modern Psychology: The Dream of a Science (Shamdasani, 2003, pp. 29–99).

What is the status of a comment about a phenomenon that itself is a part of the phenomena it's attempting to describe?

I looked at how he tried to grapple with this issue there.

JB: He says in several places there is no Archimedean point, meaning Archimedes' famous statement, "Give me a place to stand and I will move the earth."

SS: Yes.

JB: And Jung is saying we are what we observe.

There is no way to observe the psyche except via the psyche. I think that's accurate to Jung.

SS: Which is quite radically different from Freud's positivism where interpretation is merely the truth, where there's an ultimate truth to a proposition.

JB: Are we right now at the heart of Jung's difficulty proceeding post-Freud, that if you're not going to be able to make these separate assertions about the nature of the psyche, apart from your own experience, then how

are you going to say anything at all—anything that could be useful generally?

SS: That's one issue, but I don't see it as central to Jung's reflections in 1912–1913.

JB: What was he reflecting on?

SS: The first question was what was the myth of his life?

Did he have a myth that provided sustaining meaning?

JB: In 1912 when Jung starts looking for his myth, what did he mean by myth?

SS: In Transformations and Symbols of the Libido, Jung (1912) doesn't provide a definition of myth.

He takes a collection of what are classically seen as myths—he's not adding anything to that—and provides an interpretation in terms of libido theory.

His thesis was that what these stories describe is actually the typical progressions and transformations of the libido.

JB: En route to consciousness, one would have to add. In other words there's already a theory of individuation implied.

That there's purposiveness and there's a rescue of consciousness in all the myths.

SS: He basically identifies one major motif.

That is the battle, the hero's struggle, for deliverance from the mother.

In that work it functions as a monomyth, an organizing template.

JB: It's a heroic idea.

The hero, who already has a measure of separation from the mother, does the most per-

ilous thing of all, to go back into the belly of the whale to get that extra bit of consciousness that's still trapped in the unconscious and rescue it so that it becomes truly his own.

Isn't it something like that?

SS: Yes. This is Jung's account there of human development.

After writing the book, when he speaks of his sense that he didn't have a myth, he's The issue of the hero, which we describe as the key model of Transformations and Symbols of Libido, is in this text completely abandoned.

. . . Liber Primus concerns the slaying of the hero and overcoming one's heroism. using the word in a different way. He'd just written a book that had explained all mythology.

And it also, as we have been discussing, provided a template for a mode of understanding human development.

Critically, both of these were not satisfying for Jung after completing this work—neither the psychological explanation of human development that he had provided, nor his account of mythology.

What is crucial is myth as something that provides sustaining meaning.

And that's what he's in quest of, from 1913 onwards.

JB: To take an intuitive leap, what excites me about Liber Novus is the degree to which it is a post-heroic work.

I'm not going to say that it doesn't have its heroic aspect because some of the things Jung does with his imagination throughout are quite heroic.

But since it starts so early on with the killing of the hero, Siegfried, I think it defines itself as a post-heroic work.

It's somebody leaving the monomyth of the hero in writing this book. Would you say that's correct?

SS: Absolutely.

You find that the issue of the hero, which we describe as the key model of Transformations and Symbols of Libido, is in this text completely abandoned.

So early on, Liber Primus concerns the slaying of the hero and overcoming one's heroism.

JB: Can we say—and I'm going to frame this as interpretation—that Jung's dissatisfaction with Freud and with the focus on the hero in Transformations and Symbols of Libido is all of the same piece?

Because isn't Freud, in many ways, taking a heroic attitude toward the unconscious?

Like the famous statement about the analytic process as draining the Zuider Zee:

"Where id was, there ego shall be." In other words a heroic work of construction, as if psychoanalysis were like the Panama Canal, a major feat of engineering?

SS: Well, there's no place where Jung criticizes Freud because of Freud's commitment to a heroic ideal.

JB: So if it's true, that's my interpretation. There's no explicit evidence in Jung for that view.

SS: I don't find that.

But it is true that the hero myth is what is central in Transformations and Symbols of Libido and that in the early sections of Liber Primus he has to sacrifice the hero. So it's a very significant shift.

JB: The late analyst Jane Wheelwright used to say that intuitive people have a tendency to talk beyond where they are.

Jung writes a chapter on "The Sacrifice" in Transformations and Symbols of Libido, but it's as if he actually makes the sacrifice in Liber Novus.

Would that be accurate to say?

SS: The theme in the chapter on sacrifice in Transformation and Symbols of the Libido is the necessity to sacrifice the infantile longing for the mother.

What he's talking about in terms of Liber Novus is self-sacrifice. So it's a different conception.

JB: How would you describe the level of sacrifice that's enacted in Liber Novus?

SS: There's this problematic of sacrifice and self-sacrifice, which he saw as literally being externally embodied within the carnage of World War I.

JB: In other words, so many people are sacrificing their lives and Jung is saying, "Why is this happening?"

SS: Yes, what is the inner meaning of what we see enacted in the carnage of World War I?

JB: That fits my idea that in many ways Liber Novus is a work of conscience in which Jung is trying to see what he can do about this suffering.

What he owes the people who've suffered.

In a way the dead that he later talks about were also those dying around him at the time he was having these

fantasies. Would you agree with that?

SS: Yes.

JB: He's saying, in effect, that when we see mass sacrifice on this scale, we have a duty to understand why it's really happening.

SS: Yes, and it takes him back to the central motif of the imitation of Christ.

JB: Why was it necessary for Jesus to sacrifice himself to become Christ? Something like that?

SS: Yes, and what does it mean to take up this way of self-sacrifice?

It's a theme he expands on many decades later in "Transformation Symbolism in the Mass": the motif of the identity between sacrificer and the sacrificed (Jung, 1969, p. 231).

JB: So there are two different themes here that come together.

One is Jung's attempt to make sense of the central mystery of Christianity that I have found seems to be the dividing line between those who can go a Christian way and those who can't.

It has to do with the attitude toward sacrifice.

But there's another piece, a step that Jung takes that not everyone does, and that is that when he sees an outer event he assumes it has an inner meaning.

That, I think, is very characteristic of Jung.

He says the "psychological rule" is "that when an inner situation is not made conscious, it happens outside, as fate" (Jung, 1968, para. 126, p. 71)—fate being something like the assassination of the Crown Prince that started World War I.

But where did he get that idea? Did that come out like Athena fully blown from his mind? Or is it an idea that he derives in some way from anyone else?

SS: If you go back to Swedenborg, he developed a whole hermeneutic concerning reading the symbolic meaning of outer events.

You find this conception in many different locations.

What is critical at this juncture for Jung is the concurrence of his own crisis and World War I.

And he sees these as two parts of the same whole. This is what he's trying to understand—how these fit together.

One of the themes of Liber Novus is that the self-conscious personality—one that is aware of what you are doing, and not just unconsciously identified with the spirit of the times—also has to be given up for you to descend to the underworld.

JB: One reason that Jung was either led to this conviction or confirmed in it was by his own psychological

experience, because he actually had precognitive dreams and visions, which showed him that the outer was speaking to him already inside, even before certain outer events happened.

Such as the sea of blood that becomes World War I (see Shamdasani, "Introduction" to Liber Novus, p. 202).

SS: He has experiences, fantasies, which he interprets as precognitive.

JB: I have to say, I can accept Jung's experiences as precognitive.

I think precognitive dreams are more common than is usually thought.

PART TWO: SACRIFICE OF THE HERO AND INDIVIDUATION

JB: I'd like to discuss a particular aspect of Liber Novus: what the Murder of the Hero in Liber Primus (pp. 241–242) actually meant for Jung.

Is it the psychoanalytic persona that has to be sacrificed to allow Jung to be himself, even if that more authentic self is one he will also, later in Liber Novus, have to sacrifice in a still more fundamental way?

SS: One of the themes of Liber Novus is that the self-conscious personality—one that is aware of what you are doing, and not just unconsciously identified with the spirit of the times—also has to be given up for you to descend to the underworld.

What is overcome in the Scrutinies section, which follows Liber Primus and Liber Secundus of Liber Novus, has more to do with egoical attachment.

That would be one way of putting it.

JB: At the beginning of Scrutinies, where the especially vigorous self-criticism that Jung engaged in during the spring of 1914 is described, he says, "I speak now to you, my I" (p. 333).

It's clear that he's confronting himself.

I am thinking that if he is capable of talking to his "I" in a critical way, that means that

by the time of Scrutinies, Jung has clearly distanced himself from his “I” and in that sense perhaps overcome that “I.”

SS: A disidentification has occurred.

JB: He’s disidentified with his “I,” and that permits him to really criticize it.

This is quite an honest self-encounter, isn’t it?

SS: I find this sharper than what he wrote in his later published writings, where he discusses this kind of self-criticism in terms of the confrontation with the shadow, because it becomes too easy, with the concept of the shadow, to distance one’s self from one’s flaws and shortcomings.

Anyway, in those writings the “I” remains sacrosanct and all the vices are heaped on the shadow.

JB: Psychologically, there’s an integrity to owning negative aspects as belonging to an “I” who is myself, rather than characterizing them as traits of my shadow.

Jung goes on to say, “After I had spoken many more angry words to my I, I noticed that I began to bear being alone with myself” (p. 334).

SS: He is completely alone with himself at this point, and at an earlier point of wondering what has happened, feeling that the soul or God has vanished and that he remains “in the night of pain,” which is where he leaves off at the end of his Liber Secundus, he says, “The touchstone is being alone with oneself” (p. 330).

It’s how can he live with himself? That’s the problem that he’s faced with.

JB: Yes, and I have to say from my experience as an analyst, that is the basic problem just about everyone in analysis comes to as well, after all his or her complexes have been exposed.

SS: Jung wrote a letter to James Kirsch noting in the course of analysis, one arrived at the most difficult problems.

This brought to mind Nietzsche’s comment, “You sought the heaviest burden and you found yourself!”

Jung added that everything necessary was expressed by this.

JB: Let’s return then to the passage of Scrutinies I just mentioned.

Now comes the beautiful line that follows right after the passage I read previously:

“But the touchiness still stirred in me frequently and I had to lash myself just as often. And I did this until even the pleasure in self-torment faded” (p. 334).

I think that is a criticism of self that’s quite different from the negative inflation that takes all the blame for one’s life, as in a depression, with the hidden wish that someone will come and rescue one from all that responsibility.

It’s a self criticism that’s more accurate, more fundamental, and almost more problematic, isn’t it, because he has to take it seriously.

SS: It’s just at this point, April 30, 1914, that he resigns his position at Zurich University.

JB: He gave up his post?

SS: He stops teaching others. The task he’s faced with is to be alone with himself.

He’s not going to teach psychology in a university context unless he can live with himself.

He can’t move forward and he’s got nothing to teach.

JB: He thinks: What good is psychology? What if it’s a lie?

SS: Or a desire to make an impression, a desire for fame in certain circles?

JB: Is there a deeper implication that the soul, the very topic of the depth psychology he was trying to teach, can’t even be adequately understood from such a perspective?

SS: In the opening sections of Liber Primus, he talks about how he himself turned the soul into an object of science and thought he had mastered it in so doing.

But that’s what brought about his own downfall. This is what he realizes at this stage in his life.

He thought he’d succeeded by explaining everything in Transformations and Symbols of the Libido, and realized he’d ended up by explaining nothing.

JB: This raises an essential question about Liber Novus.

Is it a record of the process by which Jung becomes Jung, or shall we say returns to the real Jung?

SS: Yes.

JB: And it would not be possible for Jung to have come to himself without the experiences recorded here in Liber Novus?

SS: I think it’s through this that Jung becomes Jung. That’s the outcome. Look back at his works up to 1912.

You can imagine a projection, a continuation of works, on that level. But you would not have got the psychology of individuation.

If you imagine works that are quite sophisticated and quite brilliant at a synthetic level with this rationalism, you could imagine Jung deciding to continue on the path of what he'd done with Transformations and Symbols of the Libido, turning that into a multi-volume, multi-work akin to The Golden Bough.

You could imagine that type of work resulting.

JB: Yes. It certainly would have been possible for him to be famous.

SS: But you would not have got the works that resulted.

JB: I am so impressed by the way when he writes, Jung seems to be taking responsibility for the unconscious as well as the conscious impact of what he is saying.

The work is a dialogue between self and other, and it has real integrity in that mode, because it is self-aware and other-aware at the same time, aware of how it will affect the developing selves of others.

It's not only written about the psyche, but for the psyche.

SS: I think that's well put.

JB: Is it fair to say that in Liber Novus, you can find evidence of Jung's individuation as a writer, his becoming conscious of what it means to speak from psyche to psyche.

You can see him becoming a psychological writer in his language, can't you?

SS: Absolutely. I've tried to make clear in the introduction and in the note on the translation, particularly, that I wrote with John Peck and Mark Kyburz (p. 222) that right from the beginning of Liber Primus, where the

spirit of the depths challenges Jung's use of an "achieved" language that goes along with the spirit of the time, this is in a way also critically a linguistic experiment.

It's an experiment with language. Finding the right way to write about psychology.

Compare the styles of works such as Psychology of Dementia Praecox or Transformations and Symbols of the Libido with something such as Relations between the I and the Unconscious.

You're reading a whole different mode of articulation.

JB: I wanted to ask your opinion of Symbols of Transformation, which was published in 1952, as a revision of Transformations and Symbols of the Libido, which was published in 1912.

SS: In 1988 I did a line by line comparison with two editions and marked up by pencil

all the changes in most of the work in my copy.

I thought it was important to have a variorum edition, but I couldn't interest the relevant publishers at that time.

JB: I hope you can get someone to publish it.

SS: I do, too.

JB: What do you think of the changes Jung made to Transformations and Symbols of the Libido?

SS: What Jung did is he literally took a copy of the book and marked it up and had typed up sections and pasted them in.

It's quite fascinating just to look at how he worked it over. I see that as explaining his procedure.

He started reading the book: at parts where it felt most objectionable in terms of his current understanding, he changed things, but not at all parts.

So it's a very hybrid work. It's a work that's neither 1912 nor is it 1952.

But it's got bits of both: for instance, his handling of the hero motif.

What you get there in 1952 (and it also gets repeated in a lot of primers on Jungian psychology) is, you could almost say, the unreconstructed hero model from 1912.

You don't get what you have in Liber Novus, which is the confrontation of and the overcoming of the hero.

What gets taught as Jung's model is the development of the hero.

JB: There's a definite confusion of Joseph Campbell's notion of the hero with Jung's and a failure to distinguish the hero's journey from the journey of the individuating person, who in moving from ego to Self has to get past the hero.

SS: Yes, that's certainly the case.

JB: I recall Joseph Henderson saying once, do you see how hard it is to get beyond the hero?

Did Jung feel that his psychology begins, really, when the hero is overcome?

SS: What's interesting is the word psychology does not appear in Liber Novus.

JB: Psychology doesn't appear? What does he call what he is doing?

SS: Religion appears, psychology doesn't. I mean, in a sense, it's all psychological.

But the term psychology or any engagement with psychology in a professional sense is just not there.

JB: But after he's done with the journey recorded in Liber Novus, he does try to translate some of the discoveries into analytical psychology.

SS: Yes, and also whilst he's writing on it, he's then trying to transmute into psychology.

Trying to take ideas and insights and create a psychology out of it.

JB: The psychology of the path of individuation.

To me Jung's description of his individuation is psychology to the extent that it is related to a self, a center of experiencing.

I can relate to that because I have a center of experiencing too, and can recognize myself as having had similar experiences.

I can't say that about theories of what the unconscious may consist of that leave out this center.

Many attributions of motive and dynamics, which are not related to a self that actually experiences them in some way, are to my mind not actually psychological.

SS: Liber Novus is a text that is articulating the way of the future.

It is not a teaching but something which is bearing witness to the writer's own truth—to his rediscovery of truth and reconnection with his soul.

This is not a scientific or scholarly text.

PART THREE: ACTIVE IMAGINATION AND WHAT WE OWE THE DEAD

JB: There's a perception I have had on the basis of most everything published prior to Liber Novus that some of the formulations that later entered analytical psychology were not arrived at simply on the basis of dreams, but actually required the technique of active imagination.

That Jung would not have possibly come up with the formulation of the anima, for example, had he not actually met Salome in his active imagination.

I wanted to see if you agreed with that.

This is not someone who is simply being submerged or overwhelmed by material. The material fuels reflections.

Theory making, cosmology making emerge out of this active engagement.

SS: People will be surprised, when they study the text of Liber Novus, how few dreams

are mentioned in it.

And the same holds for the corresponding Black Books during this period.

It is directly through the meditation on the active imaginations and the attempt to comprehend them that the main element of what Jung first terms as “subject imagoes” is formulated.

So I think it is a fair observation.

JB: I think it’s important to know that, because there’s something interactive about psychology as Jung understands it.

Psychology is not something that we have in the same sense that we have a liver or a brain or a kidney, even though he makes those analogies at times.

It’s when he’s actually making an effort to engage with the unconscious, that the figures make their appearance to him.

SS: It also underscores the fact that this is not someone who is simply being submerged or overwhelmed by material.

The material fuels reflections.

Theory making, cosmology making emerge out of this active engagement. You can see it in a very graphic way.

JB: There’s a big difference between Jung’s experience and that of a psychotic person, whom you might say is simply overwhelmed and is the passive recipient of voices and feelings and images coming unbidden, without much of a conscious standpoint to use to engage with them.

SS: I think this will be apparent to any reader of this text.

People will be surprised at the level of how worked the material is—the extent to which the work is comprised of theological, philosophical, and psychological reflections upon the nature of his undertaking.

JB: You used a word just now that doesn’t come up perhaps often enough in relation to Jung. Theological.

It’s my understanding that Jung, by the time he got to the dreams and visions of 1913 to 1915 and began what we now have as Liber Novus, was already quite well read in theology.

SS: That’s apparent in the text.

It’s already clear to some extent by the time of Transformations and Symbols of the Libido.

You also have the degree of immersion in scholasticism apparent in Psychological Types, which must have taken place somewhere between 1913 and 1920.

You have within Liber Novus an engagement with some central problematics of Christian theology such as: How should one understand the imitation of Christ?

How is self-sacrifice to be understood?

JB: We've been talking about the exact meaning of self-sacrifice, and how it's a deeper process than simply the killing of the hero, with which the book begins.

That might be a precursor to getting to the self that has to be sacrificed. How would you say Jung's view of self-sacrifice differs from the Christian view as we find it in the New Testament?

SS: Well I wouldn't necessarily say there's a difference.

The question for Jung is, how is the perspective outlined in the New Testament to be understood today and how is it to be used?

What does it mean to take up one's cross?

So in his view this is an attempt to get at the core of Christian message.

JB: So can we agree that Liber Novus is in part a reading of Christianity? Of the Christian message?

SS: That is one part of it. A reading of it in an attempt to understand it anew.

One of the passages from the Handwritten Draft of Liber Novus (1914–1915) states,

"Not one title of Christian law is abrogated, but instead we are adding a new one: accepting the lament of the dead" (Liber Secundus, note 187, p. 297).

I think it's a very clear formulation.

JB: What are some precursors to Jung's understanding of Christianity?

SS: You have developments within Christian theology in the 19th century—or earlier than that, with figures such as Schleiermacher or, for instance, Auguste Sabatier, with his emphasis on personal experience as the source of religious experience. These are some angles that inform Jung (see Shamdasani, 1999). But the figure whom Jung said he most identified with, and I think that there is a very powerful argument in this text for that, is Meister Eckhart. **JB:** At what time in Jung's life was he reading Meister Eckhart? **SS:** He mentions in Memories, Dreams, Reflections reading him in his youth, saying, if I'm quoting correctly, only in Meister Eckhart did he "feel the breath of life." **JB:** And by youth you would mean somewhere between fifteen and twenty? **SS:** From fifteen on, I'd guess. **JB:** Does the idea of the dead come up from Meister Eckhart? **SS:** Not that I know of. **JB:** That particular emphasis seems very original in Jung—the degree of emphasis that Jung places on the dead does not rhyme for me with what I know of Christian theology. **SS:** In the statement we just discussed, he's indicating that

this is the aspect he is adding to Christian law: accepting the lament of the dead. **JB:** When existential philosophy and psychiatry reached American shores in the 1950s with the book Existence (May et al., 1958), there was a claim that in effect the existentialists were important because they were dealing with the problem of death—as if it had never been dealt with by any other school of psychology. And it seems to me this book gives the lie to that, that it's absolutely part of Jungian psychology. **SS:** Well, it's an interesting point of comparison. Of course the issue of death was present within psychical research. Clearly, the existentialists were discounting that completely. **JB:** You mean William James, Mrs. Piper, and mediumistic research, that kind of thing? And seances, which were a subject for psychology, including Jung's own doctoral dissertation? **SS:** Yes. **JB:** One of the most moving statements in the entire Liber Novus is from the Seven Sermons to the Dead, which many of us have already had a chance to read because that section was already published privately: the statement that the dead have come from Jerusalem not having found what they were seeking. Perhaps that is so moving to read today because Jerusalem is still a battlefield. And political leaders, so to speak, have returned from Jerusalem not having found what they were seeking in the form of any kind of peace or understanding. Many have died as a result of that misunderstanding. So it seems like Jung is pointing to an open wound. The symbol of Jerusalem is very powerful still. It moves me very much to hear that sentence from the Seven Sermons. There, however, the dead that have returned were the Anabaptists, a sect of radical Protestants from the time of the early Reformation. I find myself wondering what they didn't get in Jerusalem in their day. **SS:** Ezekiel the Anabaptist is quoted as saying, "We were wandering to Jerusalem to pray to the most holy Sepulchre." They were making a pilgrimage to all the holy places. **JB:** Which would mean literally in the Holy Land? **SS:** I presume so. **JB:** There is another possible meaning. Am I not correct that the Anabaptists were a radical political movement to end poverty and class distinctions, to create a kind of radical Christian communal living? They actually succeeded in taking over certain cities in Germany during a major upheaval called the Peasants' War at the time of Martin Luther in the 16th century. **SS:** It is generally held that the movement was initiated in Zurich in the 1520s. **JB:** So it was a Swiss movement. **SS:** That's where it started. **JB:** And were they among those who were interested in creating a New Jerusalem? **SS:** They were trying to restore the spirit of the old church. **JB:** But did that actual phrase "the New Jerusalem" come up for them as for others? **SS:** The city of Mu¨ nster in Germany was supposed to become the "New Jerusalem." **JB:** Because if it did, then one thing they may not have gotten was their chance to make that New Jerusalem. You see the idea? In one sense the Jerusalem where they didn't find what they were seeking was also in their quest, in their time, to make that particular political heaven on earth, you might say. **SS:** It's possible. **JB:** I will say it's a guess that I've had. Many, many people died in that upheaval. There had been a Peasants' Revolt a century or two before. But I'm referring to a later uprising that took place in Germany in 1524–1525—a full-scale war. And I understand that more Europeans lost their lives in that war than in any other up until World War I. In that one sense, maybe Jung is looking back, at the time of World War I, to the last time there was such widespread upheaval in Europe. **SS:** This could be the case. We would need to check whether that was informing him. There does seem to be a reference to the Peasants' War on page 254 of Liber Novus. JB: All of this is of interest to me because it links to what Jung feels we owe the dead—as if the dead had certain problems and also certain solutions. We have to go back and engage with those problems and those solutions ourselves, too. Is that essentially correct? **SS:** You have to supply them with answers! **JB:** We have to answer the problems our dead left unresolved. Would it be fair to say that's just about the most central idea in Jungian psychology, in a way? **SS:** I am not sure about this, but I would say it's a central aspect of what I was describing as Jung's theology of the dead. That's something he clearly articulates within his own work. One critical point here is that he's not talking purely metaphorically, he is speaking about the dead.

JB: Now various personal traumas have been attributed to Jung on the basis of the glimpses we get of his childhood from Memories, Dreams, Reflections. You've often criticized the attempt to push everything over to personal issues, but would it be fair to say that one personal issue was pretty important, and that was the early death of his father? That there was a work of mourning that involved Jung in problems his own father was unable to solve around issues of Christian faith particularly? Would it be fair to say that there one can find a certain personal spur to take up this project? **SS:** Well, in a way Jung is himself indicating that—that an act of redemption is taking place. That leads me to state that if you look at the timing of Jung's composition of his first draft—not what's published in Memories but the composition of his memoir "From the earliest experiences of my life," which takes you up to when he was about nineteen or so—in a critical sense the memoir is a prelude to a reading of Liber Novus. Again, if you look at it sequentially . . . **JB:** When was the memoir written? **SS:** In 1958. If you read the memoir in the original version, that will take you up until Jung was about 19. You then have a hiatus, which is his psychiatric career. The narrative picks up again with the opening of Liber Primus and refinding of the soul. For eleven years he had lost his soul, and now it's a point of return. You have the basis of Jung's own account of his own life. It hasn't been read like that up to this point. **JB:** No, I'm hearing it. It's exciting. So the eleven years began in 1902. That's when he feels that he started pursuing the spirit of the times and abandoned the spirit of the depths. **SS:** In 1902, he's left the solitude of the soul and wandered away into the world. **JB:** Now 1902 is the year he went to Paris, isn't it? **SS:** Yes, he'd been at the Burgholzli for about two years. **JB:** By 1902 he has already finished medical school, hasn't he? **SS:** Yes. **JB:** So all through that time in Switzerland he's still connected to his soul. He has not yet left private study and meditation. Even his work with psychiatric patients has not interfered with his own connection to himself. Even going through medical school. But then he gets worldly, and it starts with his going to Paris, I guess. **SS:** I'm not sure that we can be that precise about it. We just don't have enough information. All we do have, where the records pick up, is with the publication of his dissertation. There you see his intent to recast his early involvement with spiritualistic phenomena within a rigidly natural scientific perspective, which doesn't give any hint of his prior direct interest or concern with such things. **JB:** Oh. **SS:** We're reading in 1913 Jung's statement that he lost contact with his soul in 1902. **JB:** Yes. **SS:** One has reached the point where he stops writing in his notebook. It's then just a blank. The record of personal meditation seems to stop. **JB:** It was when he stopped writing in the notebook that he basically abandoned his soul for the life of a developing author. **SS:** And family man. **JB:** All the things that professional people do. **SS:** It's what he would later call the tasks of the first half of life, to which he dedicated himself. **JB:** And for this he has to apologize in Liber Novus? **SS:** He had the realization that he achieved a great deal, but something essential was missing. He couldn't carry on any longer in the manner in which he had been proceeding. **JB:** This makes me want to go back to the history of Jung's notebooks. When do the notebooks that he stopped writing in actually start? **SS:** In his adolescence. **JB:** Do we know the age? **SS:** No, we don't. But the act of retaking out the same notebook after his hiatus is clearly a significant one. **JB:** I want to ask now if going to Hell, which is something Jung does, is linked in an important way to what we owe the dead. **SS:** One of the motifs Jung discusses was Christ's descent into Hell as portrayed in the Apocryphal Gospels. There are places where he speaks that this is precisely what he himself lived through: "No one knows what happened during the three days Christ was in Hell. I have experienced it" (Liber Primus, p. 243). Jung's reading of the significance of Christ's journey into Hell is that without this, the Ascent would have been impossible. **JB**: It's a thrilling idea to hear that, but logically I don't see why it's the case. Can you explain where Jung got the idea that you can't ascend to Heaven unless you've also gone to Hell? Or is that a reading of the Apocryphal story in which Jung is, in effect, assigning an intuitive meaning to it? **SS:** I think it's his reading of the significance of the episodes in

the Apocrypha. What Jung stresses is the fact that it was through the descent into Hell that Christ saved or redeemed his Anti-Christ. **JB:** But are you suggesting that the Anti-Christ was already in Hell when Christ descended to Hell? **SS:** That's what Jung is suggesting here. **JB:** So it's a lost piece of Christ's self, you could say, that is being rescued. He's imitating Christ by going down to Hell to connect with a lost piece of himself. Now can you link that to what is owed the dead? Did the dead themselves fail to make the journey to Hell? Or are the dead in Hell? **SS:** When Christ goes there, he is said to have preached to the dead in Hell. It is, in that sense, an attempt to redeem the dead—to present the new revelation to the dead, who are in Hell. **JB:** I have heard you speak about the dead Jungian analysts and your sadness that they spent their lives reading Jung but didn't have Liber Novus available to them. **SS:** Yes. **JB:** So in a way we who are now lucky enough, thanks to your efforts, to read Liber Novus are in a sense redeeming the dead who didn't get this chance in Jungian psychology. We all have dead we owe something to who weren't able to get somewhere. And we can't just ignore the fact that they didn't get there. We have to pick it up and carry it forward. I think it's fair to say that there will be resistances to doing this. It was the outbreak of the war that gave [Jung] the courage to say what he'd written about in the early parts of the book. Without that, he wouldn't have had the courage to do so. **SS:** Of course. **JB:** Isn't that same resistance something Jung is actually talking about here? That people resist taking up their duty to the dead? It's easier to just let the dead be dead than to go back and take up the problems that they weren't able to solve. **SS:** Of course. **JB:** Well then, did Jung himself have a resistance to doing this work? Was there some part of Jung that did not find this easy to do? **SS:** You find it indicated right throughout this text. He balks at the undertaking. He has to come up for air repeatedly and struggles with his own resistance. **JB:** I want to ask you about Jung's courage. You experience Jung as a courageous man? **SS:** I think it's graphically portrayed within this text. The energy with which he continues on this attempted self-comprehension is unstinting, as well as the manner in which he overcomes the states of discouragement. **JB:** How did he overcome them? **SS:** There's one statement in Scrutinies where he's indicated that it was the outbreak of the war that gave him the courage to say what he'd written about in the early parts of the book. Without that, he wouldn't have had the courage to do so. **JB:** That comes back to the idea that this book is a work of conscience, and that the courage is coming from Jung's conscience. **SS:** Conscience is not a term that comes up here. The way that the opening sections portray it is that it's what his soul requires him to do. It is the obligation that is being placed upon him. **JB:** The reason I chose to use the word conscience is from something Murray Stein said to me—that Jung was connected in some way to a Protestant conscience tradition, that certain duties are presented by the soul. I probably am adding the words "by the soul" to anything that Murray said. But it's not inaccurate to say that Jung was well aware of a conscience tradition. And he actually wrote a paper on it, "A Psychological View of Conscience," late in his life (Jung, 1970, pp. 437–455). **SS:** Yes. **JB:** Isn't there some tradition in Protestantism, particularly, that you pay attention to what's happening inside yourself? And that certain duties emerge as a consequence of that? The problems of World War I were presented to Jung from within, in the form of visions that he interpreted as prophetic. And I personally would agree: They convince me that they are prophetic. If these things happen to him as inner experiences, then would it be part of his understanding that it's his own soul that has presented these issues to him? **SS:** To use the language of the book, it's the spirit of the depths. **JB:** Meaning that he should take the issues up. In other words, he needs to think about what's behind this war. He's being called to engage in these psychological or spiritual issues that are behind the war. **SS:** There's a quote from Liber Primus: "But before I could pull myself together to really do it, I needed a visible sign that would show me the spirit of the depths in me was at the same time the ruler of the depths of world affairs" (pp. 230–231). **JB:** That was a passage that spoke to me very deeply—that the spirit of the depths gave him that

sign. He asked for the sign in a way. **SS:** He needed a sign to continue in his undertaking. **JB:** And that's the answer to where the courage comes from. It provides what Jung called in his published writings, the libido, the energy, having the energy to do it. He got the sign. And with the sign he had a task. Does that word appear in Liber Novus? **SS:** Yes, the word task is in the translation. **JB**: When a task was at hand, essentially his consistent attitude was, you take it up. **SS:** He states, in effect, to live one's self means to be one's own task. **JB:** And is there some sense that he has concluded that the war has come because too many people did not do this? **SS:** It's a graphic illustration of the consequences of not taking up one's own burden. **JB:** Did Jung have a sense that Liber Novus would eventually be published? **SS:** That's my reading—he knew that it would eventually be made public. **JB:** So rightly or wrongly he left its publication to a later generation. And the later generation is now. **SS**: Yes. I've had quite moving letters from people. . . . Some are from people who didn't even have prior knowledge or interest in Jung. They've found the book like a message in a bottle that speaks to them directly. **JB:** Now, on his deathbed Jung supposedly told von Franz about a vision—something about "the last 50 years of the human race." And of course that was in 1961. We're in 2010, so next year is 2011, which would be 50 years after that vision on his deathbed. We have been going right on, many of us, neglecting the spirit of the depths. And at just this time Liber Novus comes out. The world today is not unlike the lead-up to World War I. The book is a reminder of the dangers of neglecting the depths—and the possibility of taking them up in an individual way. **SS:** The work has already found an extraordinary public resonance. There is a substantial echo. **JB**: Can you say something about that echo as you've heard it? I mean, I know that it's become a bestseller on the extended New York Times list. It reached, I think, number 18, so that this is Jung's first bestseller in that sense, on the American book market. **SS:** In terms of the significance of the book, worldly success is almost irrelevant, but it highlights the fact that the bulk of the readership of Jung takes place outside of Jungian circles—such as the generations of readers of Memories, Dreams, Reflections. This is the book people wanted to read. So in one sense you have readers who are interested in what Jung has to say without particularly attending to the professional enterprises of analytical psychology today. I've had quite moving letters from people writing about experiences that have been confirmed and validated for them in a totally unexpected way by reading this book. Some are from people who didn't even have prior knowledge or interest in Jung. They've found the book like a message in a bottle that speaks to them directly. **JB:** Every working analyst meets people like that. Readers of Jung who are outside of Jungian circles and people who are having the kinds of experience that Jung describes, but it never occurred to them that there could be anyone else who was. When they come to psychotherapy, it's always extraordinarily humbling for an analyst to meet such people. And I would have to say that it's precisely from such people that I've learned the most. In his lifetime many such people found their way to Jung. And that gave him tremendous access to psychology that he never could have gotten from colleagues alone, although he had many interesting colleagues that he learned from as well. I wonder what you would say about the normality of the people that are having these experiences. SS: My sense is that we are considering things that are widespread but are simply not often talked about. It is just below the surface. If you start asking people about unusual experiences they have had, you'll find nearly everyone putting their hand up. **JB:** If you were to say one reason why Jung was ambivalent about publishing Liber Novus, what do you think stayed his hand from letting it out in his lifetime? **SS:** I think there were many reasons. One was the social location of his psychology. How the work would have been perceived . . . **JB:** He was really scared of being seen as a theosophist. **SS:** That's one aspect of it—something akin to theosophy or anthroposophy. At the same time that he was making the transcriptions and the calligraphic volume, he was engaged in trying to mine the text for a universal psychology to test out whether its conceptions are generic and universal. You could

say, using the language of the biographical memoir, he doesn't want to appear on the world stage in language of Personality Number Two and of Philemon. In a way it turns back to the earlier task of trying to see how much of Personality Number Two or the spirit of the depths he can cast in language of Personality Number One or the spirit of the times. That's the task Jung takes upon himself: to recast his conceptions within an idiom acceptable to a medical and scientific audience. **JB:** There is that statement he makes in a rather depressed letter late in his life in which he says, "I've failed in my chief task of convincing my contemporaries that there is a soul . . . ." Was that a passing depressed thought? Or did he really feel that? **SS:** I don't think it was passing, because there were a number of statements towards the end of his life of a similar sort. **JB:** The final dream that he has—showing him trees with gold around the roots—reassures him that he actually did do a solid piece of work. There's a sense of solidity and a centered rootedness in the ground of being. That sounds to me like a compensatory dream to an anxiety that he had, or a depressive feeling, that he really had . . . failed in that task. At least the conscious attitude was that he had failed. **SS:** If I recall the way that Barbara Hannah presents and writes the dream, it is in the context of Jung's individuation—"as a sign of wholeness." Now I don't think that that's necessarily contradictory to this—whatever the level of personal integration he himself maybe achieved, the separate issue was that of this historic task he took upon himself, i.e., the collective task. He's not saying, and I don't think that he felt, that he failed in terms of his level of personal integration. **JB:** Is it the fate of someone who wants to convince people that there is a soul, to fail? Was that part of Jung's fate, or part of his individuation, to also have that failure? **SS:** In the way that he formulates it in those late letters: Can he show modern man that he has a soul? Was it even possible for one individual to do that? And at another moment in his life would he have conceived that as a possibility? **JB:** You're saying that there might have been a time when someone put that question to him, he might have come back and said, but that's impossible. No one could do that. **SS:** There are certain moments in Liber Novus where he would not have indicated that as a possibility. **JB:** In Liber Novus then, is he alive to the possibility of failure, or that failure is part of what happens to people who are engaged with themselves— that it's not all about success, in other words? **SS:** The way I see a fear of failure coming up is through the extended engagement with what one had not accomplished. Or, the need to take up one's unlived life—to accept the lowest in one, affirming what one would prefer to disown. **JB:** To me the most exciting part of psychological types, which I've given a vast amount of attention to, is that the transcendent function, or what I call integrity in depth, is only reached through the inferior function. And that includes an acceptance of its actual inferiority, that is, the shame around how the inferior function lets one down as well as opens one up to one's depth. The way into one's depth is through humility. That's in Liber Novus pretty clearly, isn't it? **SS:** So now we can go back to the problem of the dead. The dead are going to have unsolved problems, which they will leave unsolved. And we owe it to the dead to take up those problems that they left unsolved. And we owe it to ourselves. **JB:** It's also the case that we who are living are going to have to leave certain problems unsolved, too. And that's part of our fate, which then others will have to hopefully take up. **SS:** As you've commented, one of the tasks that Jung was leaving unresolved or unfinished himself was what to do with Liber Novus. And for some reason that landed up on my desk. **JB:** Yes, it echoes. We are now in the process of taking up what Jung left unsolved. That's very touching. These interviews took place on December 17, 2009; January 7, 2010; and January 10, 2010. Sonu Shamdasani is the Philemon Professor of Jung at The Wellcome Trust Centre for the History of Medicine at University College London, and the General Editor and Co-Founder of the Philemon Foundation, a nonprofit foundation dedicated to the publication of the complete works of C. G. Jung. John Beebe, a member of the C. G. Jung Institute of San Francisco, founded the Institute's first quarterly journal, now titled Jung Journal: Culture and Psyche, and served as the first U.S. editor of the London-based Journal of

Analytical Psychology. He often writes and lectures on Jungian psychology. **NOTES**

1. Jung's own title for The Red Book was Liber Novus. The sections of the book in the published edition (Jung, 2009), which are titled Liber Primus, Liber Secundus, and Scrutinies, are given here without italics.
2. According to the online Stanford Encyclopedia of Philosophy, "Nietzsche's 1880s notebooks also repeatedly state, 'there are no facts, only interpretations.' "
3. This dream was added to the text in 1909.
4. In his 1952 preface to the fourth Swiss edition of Symbols of Transformation, Jung says:

"Hardly had I finished the manuscript when it struck me what it means to live with a myth, and what it means to live without one. . . . I . . . had to admit that I was not living with a myth, or even in a myth, but rather in an uncertain cloud of theoretical possibilities which I was beginning to regard with increasing distrust (Jung, C. G., Collected Works, Vol. 5, 1967, pp. XXIV–XXV).

1. https://carljungdepthpsychologysite.blog/2021/07/07/carl-jung-the-world-said-jung-hangs-by-a-thin-thread-and-that-thread-is-the-human-soul/

James Kirsch's Religious Debt to C. G. Jung by Ann Lammers (2021-07-18 03:59)

[paypal _donation _button border="5"]

Image: Ann Lammers

[1]James Kirsch's Religious Debt to C.G. Jung by Ann Lammers

James Kirsch’s Religious Debt to C. G. Jung by Ann Lammers

As editor of e Jung-Kirsch Letters (Lammers 2011),1 it has been my good fortune to spend much of the last five years studying the correspondence between Jung and one of his earliest Jewish disciples, James Kirsch, recently published correspondence and closely related documents are my primary sources.

In the spring of 1934 James Kirsch found himself in Tel Aviv, having fled Berlin the previous summer with his family. James Kirsch was at home in Germany.

It’s fair to say he would never have left Berlin if Hitler had not come to power.

He was a Zionist from his high-school days; but Zionism for him was an intellectual and spiritual commitment, more than a call to emigrate personally to the Holy Land.

One may imagine that he arrived in Palestine hopeful, determined, and culture-shocked.

After an unhappy early bout with psychoanalysis, Kirsch had rejected Freud.

By spring 1934, he had already worked for five years with Jung.

Jung, twenty-six years older, was not only Kirsch’s analyst and teacher, but also his case consultant, mentor, and spiritual father.

Kirsch had made Jung’s psychology the lodestar for his inner journey.

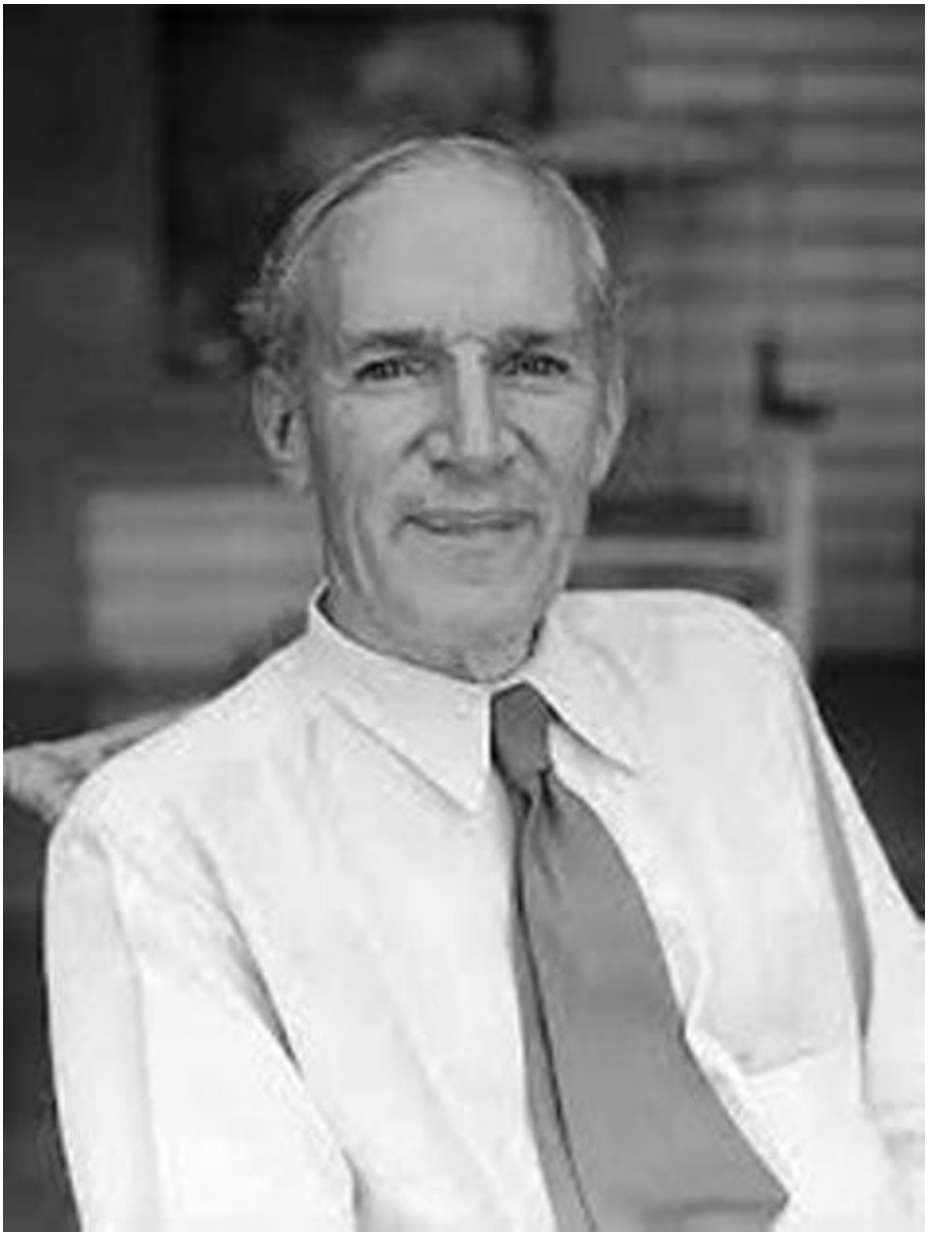


Image: James Kirsch

In the social and political chaos of the incipient Nazi era, however, the need to battle for physical and financial survival made it hard to focus on one’s inner journey.

Then came another disorienting blow.

Kirsch scarcely had time to settle into his house in Tel Aviv before learning that his beloved master had been swept up in the political storm. thanks to Jung’s own words, as well as to the rumors that kept being spread about him, in early 1934 Jung fell suddenly and dramatically into disrepute in Palestine.

Kirsch had reason to be alarmed by the damage Jung had done himself.

Since becoming President of the International General Medical Society for Psychotherapy, Jung's writings for the central journal of that organization, the Zentralblatt für Psychotherapie und ihre Grenzgebiete (Journal of Psychotherapy and Related Fields), had included some poorly chosen statements.

First came his presidential "Editorial" (December 1933), with its comparison of Jewish and Aryan psychologies. -en came his long essay, "On the State of Psychotherapy Today" (February 1934), describing Jews as nomads who perennially depended on host-cultures, lacking the potential for psychological evolution, and having no cultural form of their own (Jung 1934a; 1934/1968, CW 10, 9).2

In Tom Kirsch's paper in the present issue of the Jung Journal, we read about Gustav Bally, whose public debate with Jung in 1934 centered on Jung's December 1933 "Editorial," with its unfortunate comparison between Jewish and Aryan psychologies.

In his letter to Jung on May 7, 1934, Kirsch describes Bally's visit to Palestine, as a result of which he says, Jung's books have disappeared from the bookstores overnight (1934c/2011, 40f).

Thereafter Kirsch's letter passes over Jung's "Editorial" and concentrates instead on his essay, published in February 1934, "The State of Psychotherapy Today."

A striking aspect of Kirsch's writings in 1934 is how carefully he avoids contradicting Jung outright.

He finds a way to say, "You're right, Professor, up to a point. But you're also wrong, in ways that you will understand once I show you."

Jung has made a mistake, according to Kirsch, by taking one historical pattern in Judaism as the whole story.

But that's understandable, since Jung's prior experience, Kirsch says, had only acquainted him with a limited, tragically distorted aspect of Jewish experience. -is was the Judaism Jung had encountered—Kirsch explains—in Sigmund Freud.

For almost forty years, we've had access to two of Jung's letters to Kirsch from this period, dated May 26 and September 29, 1934.3

From these letters, it's well known that in early 1934 Kirsch had challenged Jung to correct some of his recently published statements about Jewish culture and psychology and to clarify his attitude toward Hitler's regime.

We also know how energetically Jung responded to these questions.

What we've lacked, until now, is Kirsch's side of the exchange.

Let me summarize what Jung says in his letter of May 26, 1934 (1934c/2011, 44f).

In his first and last paragraphs, he reminds Kirsch that he has just succeeded in creating a legal framework for the International General Medical Society for Psychotherapy, whose main purpose is to give Jewish psychotherapists in Germany a way to avoid the anti-Semitic regulations of their national chapter.

It's true that he had recently published a statement that Jews are nomads, unlikely to create their own cultural forms and thus dependent on host-cultures.

But that statement was based, he says, on historical data.

Because he does not know everything, and life in Palestine is unfamiliar to him, he inserted the cautious adverb, "-oraussichtlich" ("as far as one can see").

He assures Kirsch he'll revise his opinion when and if new data come to light.

In making this point, Jung relies on scientific objectivity, entirely overlooking the sensitive feeling-aspects4 of the political situation:

Now, since Palestine presents very unique conditions, I have cautiously inserted "voraussichtlich" in my sentence. I would in no way deny the possibility that something unique is being created there, but I don't know that as yet. (Jung 1934c/2011, 45)

Finally, significantly, Jung reminds Kirsch of an earlier letter, in which he explained why he was so reserved toward him in Ascona the previous August.

Jung admonishes Kirsch not to think that this behavior was a sign of anti-Semitism; rather it was a deliberate response to Kirsch's precarious situation.

In February 1934, Jung had written to Kirsch:

In Ascona I just flt very clearly that it was necessary for you to stand on your own, and that it would be wrong to encourage you in any way to depend on my support. All your libido was required to realize the change, undoubtedly enormous, which Palestine represents for you. I sensed in you, as well as in your wife, the weight of a significant destiny. It moved me to show the utmost restraint. (Jung 1934b/2011, 39)

Jung's explanation for his behavior is consistent with what seems to have been his habitual approach to his analysands and even to his children.5

When he felt responsibility toward anyone facing an important moral decision, he tried to practice scrupulous respect toward the other's unconscious process.

His reference to "libido," in this passage, is a way of saying that the psychic energy for the Kirsches' move to Palestine must come from within.

They must not rely on external psychological supports, and he must not oer any.

His restrained behavior thus did not reveal bias, as Kirsch had feared, but came from his conviction that each person's life must be informed and governed by the objective psyche.

We will return to the subject of Kirsch's move to Palestine and what it meant to him.

Now, however, I would like to examine his side of the exchange with Jung.

Kirsch's side of the 1934 exchange consists of six documents.

There are three letters to Jung, dated May 7, June 8, and August 26.

He also sent Jung two essays he had written for the public in Palestine.

The sixth document was Kirsch's article for a Zionist newspaper in Berlin, Jüdische Rundschau,6 titled " The Jewish Question in Psychotherapy:

Some Remarks on an Essay by C. G. Jung" (Kirsch 1934a).7

It was the first in a series of articles in support of Jung 8 published that year by Jüdische Rundschau.

In his newspaper article, Kirsch promotes Jung's psychology as a powerful source for healing, especially for Jews in their current historical circumstances.

He praises Jung's essay, "On the State of Psychotherapy Today," as well as taking issue with it.

Among the reasons for Jews to appreciate Jung, Kirsch writes, is his emphasis on the "personal equation" in psychotherapy.

Jung is convinced that any psychological treatment involves an encounter between two human beings; it cannot be reduced to the use of techniques.

Kirsch's strongest argument for Jung's psychology in this article, however, is that Jung acknowledges the creative power of the unconscious, including the healing power of religious experience.

Quoting from Jung's problematic essay, Kirsch writes:9

The origin of the neurosis forJung is the "loss of connection" with the eternally creative images of the primal source [mit den ewig schöpferischen Bildern des Urgrundes]. " The religions are psychotherapeutic systems. . . They are the soul's confession and acknowledgment, and at the same time the soul's revelation and manifestation." (Kirsch 1934a, 11; Jung 1934a; 1934/1968, CW 10, ¶367)

Kirsch draws attention to Jung's view of the unconscious as the creative ground of the soul. In contrast, he describes Freud's view of the unconscious as "purely negative and hostile to life," a realm of "fear and infantile-perverse fantasies" (1934a, 11).

In contrast with Jung's mature attitude toward Freud, Kirsch's dislike of Freudian theory and

practice was intense, visceral, and unmodulated, and it would remain so for the rest of his life.

Having given his general brief for Jung and having dispatched Freud, Kirsch could now address the issue of Jung's recent misstatements. Jung has, he says, misunderstood basic Jewish psychology:

Neither are we, as Jung believes, "relative nomads," but a restless people, a people with a collective neurosis, which since this loss of connection, and as a result of it, have found no abiding place.10 (1934a, 11)

Kirsch's phrase, "this loss of connection," points to the main theme in all of his writings of this period, which is the psychology of exile.

By "exile" he means the tragic separation of the Jewish soul from the source of life itself.

Many Jews, he says, are cut off from the indwelling power of the unconscious. In the Kabbalah, this divine presence has a feminine form, the Shekhinah.

Kirsch sees this loss of connection as an archetypal pattern, which he sums up with the Hebrew term galut11 (exile). Kirsch, who knew Zionist literature,12 would have known the political associations of the word, but his usage is not political in this sense.

He says he is taking the word from the Kabbalah (Kirsch 1934d/2011, 49), where it has a mystical application.

Kirsch makes the word serve as shorthand for an archetypal pattern, a collective response to the ancient trauma of exile.

Remarkably, Kirsch's criticism of Jung is actually a defense of Jung.

Jung, he explains, is not anti-Semitic; he is merely ill-informed.

From his unfortunate statements about the Jewish people, we can see that he has mistaken exilic Judaism for the authentic kind.

Despite this, Kirsch writes, Jung's psychology is the best resource for Jews who are seeking healing from the illness of galut psychology.

Jung has been unfairly attacked and silenced by Jews, and yet his psychology can support them in their return to the land and to themselves.

The "new type of Jew," who is learning to arm his own way of being, "seine Eigenart," finds his best ally in Jung.

The many modern Jews who need to be healed from their spiritual sickness, their separation from divine images in the soul, need Jung's psychology most of all.

So Kirsch concludes:

[T]here is a still larger task before us, to rediscover in the soul the living connection with the primal powers. On this journey the great Zurich psychologist, Jung, who until now has been treated with hostility, especially by Jews, and ignored in silence, can be a superb helper. For precisely here, in Jung's personality, psychology, and psychotherapy, is something which speaks to the sick Jewish soul in its depths and can lead to its liberation. (1934a, 11)

In his May 7 letter, Kirsch goes even further, casting Jung as a prophet, whom the Jews have treated as they have oen treated their prophets, ignoring or attacking those who told them to repair their connection with God:

You are not the first, and will not be the last, whose warnings we cast aside. But I believe that—especially at this moment—your way will lead us back to the Living One and may be of enormous significance for the rebirth of the Jews. For this reason, it appears to me an irreparable harm if your voice should be silenced here. (1934c/2011, 43)

Many contemporary Jews, Kirsch says, are in exile from the Shekhinah, the divine, indwelling presence.

They have lost their connection to the creative, primal powers of the unconscious.

For this reason, they have no culture of their own. In this sense, Jung was right in his published statement.

"Galut psychology," Kirsch explains, produces rigid doctrines, negative toward the unconscious, such as Freud's reductive materialism.

Altogether it leads, in Kirsch's phrase, to "godlessness and homelessness" (1934d/2011, 52; 1934e/2011, 56).

Having formulated his concept of an "exilic" Jewish psychology,13 Kirsch excuses Jung for his statement, " The Jew as a relative nomad has never and, as far as one can see, will never create his own form of culture, for all his instincts and endowments assume a more or less civilized host-people for their development" (Jung 1934a, 9, trans. ACL).

-in view of the Jewish psyche, Kirsch believes, was acquired during Jung's long struggle with his own Jewish father-figure:

What you are writing certainly is true for the galut Jew. It seems to me that you received your image of the Jew essentially from Freud, who of course is an excellent example of this galut psychology. (Kirsch 1934c/2011, 42)

Kirsch's Rundschau article spells out the theory in more detail:

It seems that, due to his decade-long fight with Freud, only the galut image stayed with Jung.

He did not get past the phenotype14 of the Jew living in exile from the Shekhinah, to the genotype of the real Jew. (1934a, 11)

Thus Jung's error has an innocent explanation. His long ordeal with Freud has led him

to false conclusions.

Once he knows Jews who are not in exile from the divine presence—when he meets true, essential Judaism—he will revise his assumptions.

The connection Kirsch wanted to make, explaining Jung's error by reference to Freud's personal psychology, was based mainly on Kirsch's intuition.

His theory, which was meant to defend Jung from accusations of anti-Semitism, did not survive Jung's critical review.

In Jung's letter in September 1934, he rejects Kirsch's hypothesis:

With regard to your article [in Jüdische Rundschau], I agree entirely with its intention and conclusion and only object to the inference that in some way I identify the Jew with Freud. First of all, I don't do that . . . (Jung 1934g/2011, 62f)

Jung then goes on to say that, if he really described Freudian psychology as "Jewish," it would be no more than several Jewish psychologists had said, including Kronfeld.

The reference is important, because Arthur Kronfeld, then Professor of Psychiatry at the University of Berlin, was famous for his even-handed critique of all psychotherapeutic schools.

Thus, if the eminent Kronfeld calls Freudian psychology "Jewish," who is Jung to disagree?

Wellhausen and the "Documentary Hypothesis"

Jung thus rejects a part of Kirsch's defense of him.

We still need to grasp why Kirsch calls Freud a "galut Jew," and what is involved in general when he speaks of "galut psychology."

In this connection, it may be enlightening to recall a theory popular with nineteenth- and twentieth-century biblical scholars.

As a lifelong student of the Hebrew Bible, Kirsch had apparently heard of what is called the "documentary hypothesis,"15 concerning the historical development of the Torah.

One passage in his June 8 letter points to this likelihood:

Now it is interesting—and with this begins the problem of post-biblical Judaism—that a new concept of the relationship with the divine emerged at the time of Jeremiah. The Jerusalem priesthood believed that national misfortune could be avoided, and God could be appeased, if ritual rules—they created new ones and codified old ones—were adhered to as closely as possible. A fence was erected around the teachings. It was the general principle to build as many new fences as possible.

As a consequence the Jews got stuck in the narrows. (1934d/2011, 50)

Here Kirsch puts a biblical and historical foundation under his conception of the galut.

First he mentions Jeremiah, the prophet who warned that God would punish the people's disobedience by causing them to be cast out of the land he had given them.

Kirsch's other references—the codification of ritual rules, the wish of the Jerusalem priesthood to appease God and avoid national misfortune, the practice of erecting "fences" around doctrine, the consequence of getting "stuck in the narrows"—all point to the aftermath of the Babylonian Exile. -is collective disaster, which came with the fall of the Kingdom of Judah in the sixth century BCE, was experienced as a divinely inflicted punishment.

One important response to the experience of exile was a collective decision that it should never happen again.

Kirsch is aware of the ancient history, and it seems likely that he is also familiar with a theory of biblical scholars about its impact on the composition of the Torah.

During their sojourn in Babylon, the theory goes, a group of Aaronite priests wrote down what the Jewish community needed to do from now on to satisfy God and thus protect themselves from ever being cast out of the land again.

The solution was to embrace a purity code, a detailed elaboration of divine laws applying to every aspect of life.

This code was to be overseen by priests of the restored Jerusalem temple.

A "priestly source,"16 a document which became one of the last, formative documents of the Torah, has been hypothesized by biblical scholars since the nineteenth century, following the teaching of Julius Wellhausen, a German Lutheran professor of the Old Testament.

This theory was in common currency during Kirsch's lifetime.

In early life, Kirsch had studied Hebrew.

He had always been interested in the Scriptures (Kirsch 1986, 148).

While in Palestine, he studied Hebrew seriously and read the Torah in the original.

I have no direct evidence that he knew about the so-called priestly source, but what he writes about the "galut" is consistent with a psychological adaptation of Wellhausen's theory.

Wellhausen was critical of the "priestly source," seeing it as legalistic and uninspired.

In the final paragraph of his best-known work, Prolegomena to the Study of Ancient Israel, he wrote these words about the post-exilic theocracy:

. . . [T]he cultus became a pedagogic instrument of discipline. It is estranged from the heart. . . . It no longer has its root in childlike impulse, it is a dead work, in spite of all the

importance attached to it. . . . At the restoration of Judaism the old usages were patched together in a new system, which, however, served only as the form to preserve something that was nobler in its nature, but could not have been saved otherwise than in a narrow shell that stoutly resisted all foreign influences. (1883/1957, 425)

Kirsch takes Wellhausen's point and gives it a psychological explanation.

The trauma of exile, and the fear of repetition, cramped post-exilic Jews in their relationship with God.

Their priests surrounded their teachings with "fences" and led the people into "the narrows," repressing the people's once-lively relationship with God.

New inspiration was suspect.

The canon of scripture was closed; revelation was finished.

This is the background Kirsch sees for the mindset of galut Jews in the modern day, the "godless and homeless," who mistrust the soul and reject the creative images of the unconscious.

Such doctrinaire rigidity, he suggests, is what Jung encountered when Freud insisted on the centrality of the theory of infantile sexuality and rejected Jung's ground-breaking Wandlungen und Symbole der Libido (Jung 1912).

By mistaking Freud for the true Jewish "genotype," Kirsch writes, Jung

. . . overlooks the real tragedy of Freud, and the whole galut, namely that we have lost the connection to the soul's original creative source.

Jung therefore reaches mistaken judgments, for example that "for the Jew it is less dangerous to evaluate his unconscious negatively."17 On the contrary, for the Jew in exile it is especially characteristic, but also especially dangerous, to destroy the connection to the unconscious. The "culture form" of the Jew—he has always had one of his own—is a special form of dealing with the unconscious. (Kirsch 1934a, 11)

Kirsch expects Jung to appreciate his thesis:

I believe you'll be able to confirm my interpretation.

We are dealing with a collective standstill, a repression with all its consequences. Also we are not nomads, but rather a restless people that has lost its living God, despite all the warnings of the prophets. (Kirsch 1934c/2011, 43)

Jung's letters of 1934 give Kirsch his general approval, but they don't really say what he thinks of the concept of an "exilic" psychology.

He did not adopt the word explicitly in his writings. "Exile" has no entry, for instance, in the Index to The Collected Works.

On the other hand, as Dr. Drob has reminded me, Jung writes frequently about internal alienation.

In this sense, he has a great deal to say about psychological “exile,” that is, separation from “the mythological/spiritual sources that once gave meaning to life.”18

He also brings attention to the psychological disorders that follow when one is separated from the God-image and from the soul.

In this connection, consider Jung’s lines in “Liber Primus” of The Red Book (2009, 232f), addressing his own neglected soul,19 from whom, it would be fair to say, he had been in exile.

Also, whether or not Jung embraced Kirsch’s concept of exile at the objective level, in 1934 he must have known that Kirsch himself was having an exilic experience.

James Kirsch’s paradoxical exile in Palestine was surely a source of perplexity for him.

He was profoundly Jewish in identity, but he was also deeply, culturally German.

In fleeing Germany, he had lethe land where he was educated. He had lost his cultural-linguistic world and his professional network. When he writes about the psychology of a people traumatized by exile, his own experience resonates in the words.

From his high school days in the Blau-Weiss student union (Kirsch 1986, 149), Kirsch may have believed that in Palestine he would be at home.

If so, he was disappointed.20 His sojourn in Tel Aviv lasted only eighteen months.

“Then he will open the ears of men”

In spring 1934, Kirsch also sent Jung a sixteen-page lecture, written for an audience in Tel Aviv, possibly for a class that met at his house.

Its title was from the Book of Job.

In handwritten Hebrew, it reads:

“then he will open the ears of men.”21

Thee lecture had two broad aims: to reveal Freud as a false guide and to present Jung as a true interpreter of dreams, who could mediate transcendent images of unity and healing for the Jewish soul.

This lecture, like all of Kirsch’s documents in this period, uses the concept galut to explain Freud’s limitations.

After offering his own interpretation of “Rumpelstiltskin,” which is quite different from Freud’s, he makes a direct connection between Freud’s reductive analysis of the fairytale and

the “exilic” experiences of Freud’s own childhood:

. . . I cannot give an exact proof of this interpretation, but the allusion to Rumpelstiltskin, who aer all is able to turn straw into gold, is certainly more than the male sexual organ. Thus the tragedy of the galut Jew has been realized once again in Freud’s psyche. Fate led him into the creative depth of life, but at that moment he closed it off with a theory conditioned by his uprooting and his childhood experiences of the galut. (Kirsch 1934b/2011, 272)

The remainder of Kirsch’s lecture is devoted to a discussion of Jung’s psychology, which he explores in connection with biblical passages on dream interpretation and prophecy. (This lecture appears as an appendix to e Jung-Kirsch Letters.)

Although I have focused upon Kirsch’s ambivalence about life in Palestine, I want to leave you with a taste of his positive passion for the people whom he was addressing when he directed them to Jung’s psychology as the modern key to their ancient birthright. Near the end of his lecture, Kirsch writes:

With the return to our own land it is necessary to remember our own essence, the special character of our existence. Everything will depend on whether our heart will harden, our ears go deaf and our eyes blind, or whether this time our eyes will see, our ears will hear, and our heart will understand (Isaiah 6:10).

Whether we can give the true name to that which speaks to us through dreams and visions: “This is a holy place.” “-en he will heal us.” (1934b/2011, 278)

He then introduces the text of a dream, brought to him by a woman who had been, he says, “totally estranged from anything Jewish until awakened by events of the Hitler era” (Kirsch 1934b/2011, 278).

In her dream, she descends the stairs in a bookstore, passing by more and more precious items, until she comes to a dark room.

She is guided to the door by a “small, bent-over man, wearing a cap on his head and a heavy coat, with a large bunch of keys”:

He opened the door and pointed to a table, a large, round table, where ten men with long beards and caps were seated, holding prayer books. In the middle of the table was a silver box, lined with velvet, in which lay a diamond that sparkled so brightly, the table was lighted by it. (278)

Kirsch explores the imagery of the dream and concludes:

So this dreamer, to whom until now Palestine and Judaism had consciously meant very little, found a very old truth. She did not read or learn about it, but by experiencing the unconscious, she discovered the old Jewish idea that community can only be established with the help of the radiant force of a great symbol; the idea that the meaning and value of being a Jew and a human being are bestowed by this diamond, which is separate from all and yet unites all. (279)

Finally he offers this summary:

For this woman, and for psychotherapy, the same thing has happened through dreams as happened for Saul. He went out to search for female donkeys and instead found a kingdom. She was looking for medication to treat a neurosis and instead found the royal diamond which heals the soul. So I believe that dreams, visions, and other emanations of the unconscious can lead us Jews back to creativity, to humanness, and thus to Judaism and its lively further development.

We only have to learn, with the help of modern and exact science, to let the unconscious speak to us in its own language and to understand it. (279)

Conclusion

Kirsch's letters to Jung in the spring of 1934 are complex and demanding, especially taken together with their background essays.

The more I study this little cluster of writings, the more impressed I am by the writer's intellectual energy in addressing a whole series of problems simultaneously, using "exile" as his interpretive lens.

Kirsch tries to save Jung from further anti-Semitic gaffes, to rebuild his reputation among the Jews of Palestine, and to educate him in a better understanding of "Jewish psychology."

Along the way, he challenges the perception, both Jung's perception and that of the public, that Freud's psychology is authentically Jewish.

Finally, Kirsch needs to make sense of his own psychological and spiritual struggle, as a Jew who is both at home and not at home in Palestine.

The idea of "galut psychology," complex as it is, enables him to tackle all these problems at once.

If I may return in closing to James Kirsch's personal situation, I believe he would agree that in the struggle to deal with all these problems, his personal answer was something like this.

Authentic Jewish identity is found in connection with the Shekhinah.

Clinging to the land defensively, fearing exile, leads only to the loss of that inner connection.

If there is anything Kirsch must fear, it is not that he may be cast out of the land, but that he may lose touch with the source of life.

Once he is reconciled over Jung's recent mistakes, he is able to go back to relying on him.

For James Kirsch, C. G. Jung would always be, as he writes about the bent over old man in the woman's dream, "the guardian of the threshold, the keeper of the keys . . . a religious figure who opens a spiritual room" (Kirsch 1934b/2011, 279).

For the rest of Kirsch's life, Jung—or Jung's psychology—held the keys to his spiritual home.

1. The book consists of the complete correspondence of C. G. Jung and James Kirsch, in English translation. Eleven of Jung's nearly eighty letters to Kirsch were previously published, in whole or in part, in C. G. Jung Letters and Briefe C. G. Jung. They appear in e Jung-Kirsch Letters in a fresh translation and with omitted passages restored.
2. The salient passage in Jung's essay, "Zur gegenwärtigen Lage der Psychotherapie" ("The State of Psychotherapy Today"), reads: "Der Jude als relativer Nomade hat nie und wird -oraussichtlich auch nie eine eigene Kulturform schaen, da alle seine Instinkte und Begabungen ein mehr oder weniger zivilisiertes Wirtsvolk zu ihrer Entfaltung -oraussetzen" (1934a, page 9; 1934/1968, CW 10, ¶353).

1. Eleven of Jung's letters to James Kirsch are previously published in German and English. The two 1934 letters mentioned here have been available since 1973 in G. Adler, ed., C. G. Jung Letters, vol. I (160; 171f). In this paper, letters exchanged between Jung and Kirsch are cited to A. C. Lammers, e Jung-Kirsch Letters, 2011.

1. Compare Jung's clinical admonition to Kirsch, in his letter of November 9, 1929: "You are not hearing feelings perceptively enough" (Jung 1929/2011, 6).

1. During our first conversation, on August 16, 1991, Franz Jung told me that his father had typically withheld advice from his children when they were facing moral decisions because he felt they must be guided by their internal resources.

Franz Jung said that as an adolescent he sometimes wished his father would provide him with more guidance in dicult situations (F. Jung, 1991).

1. A biweekly Zionist newspaper in Berlin, Jüdische Rundschau [Jewish Review], the organ of the Zionistische Vereinigung für Deutschland [Zionist Union for Germany], appeared from 1902 to 1938.

1. “Die jüdische Frage in der Psychotherapie: Einige Bemerkungen zu einem Aufsatz -on C. G. Jung.” -e article can be viewed in microfiche at the Jewish Reading Room of the New York Public Library. A transcription, with English translation and commentary by this writer, will appear in a forthcoming issue of the Jung Journal.
2. Subsequent articles in the series were written by Erich Neumann and Gerhard Adler.

Contrary to what was rumored, Jung declared that he did not organize this campaign of publications in his defense. He wrote to Kirsch, “Adler’s article was not inspired by me. He wrote quite independently” (Jung 1934g, 2011, 63).

1. Passages from Kirsch’s Jüdische Rundschau article are rendered in the present writer’s English translation.

1. “Wir sind auch nicht, wie Jung meint, relative Nomaden, sondern ein rastloses Volk, ein Volk mit einer kollektiven Neurose, das infolge dieses Verlustes des Zusammenhanges seitdem keine bleibende Stätte gefunden hat.”

1. Galut (Hebrew): exile, exilic; implying banishment. Kirsch's use of galut has both historical and psychological connotations, as seen in his letter of May 7, 1934, and in his brief essay ("Conclusion"), which he enclosed in the letter, as well as in his longer paper written during spring 1934, "-en he will open the ears of men."

Galut has also become a Hebrew synonym for the Jewish diaspora, and the term galut mentality is used among Jewish nationalists to refer to residents of the Jewish diaspora who do not support, or may even oppose, the reconstitution and reinstitution of Israel and its central socioreligious institutions due to ethnic or religious reasons.

1. Cf. Kirsch's reference to Theodor Herzl's polemical essay, "Mauschel," in "Conclusion" (Lammers 2011, 55).
2. The term "Jewish psychology," which sounds offensive now, was current at the time. Jung and Kirsch both use it without apology.
3. -e terms phenotype and genotype appear both in Kirsch's newspaper article and in his brief follow-up essay, "Conclusion." -ese terms are borrowed from biology, from the study of animal species. Language from the hard sciences lends a tone of objectivity to Kirsch's argument, but this is only a minor rhetorical benefit.

The real purpose of the phenotype genotype distinction is to clarify Kirsch's major point: "Galut" Jews are a special manifestation, not to be confused with the "eternal essence" of Judaism.

1. - During our first conversation, on August 16, 1991, Franz Jung told me that his father had typically withheld advice from his children when they were facing moral decisions because he felt they must be guided by their internal resources.

Franz Jung said that as an adolescent he sometimes wished his father would provide him with more guidance in difficult situations (F. Jung, 1991).

The scholar most closely linked with the "documentary hypothesis" is a German Lutheran professor of the Old Testament, Julius Wellhausen (1844–1913).

In his great work of 1883, Prolegomena to the Study of Ancient Israel (1957), Wellhausen wrote about the chronological development of documents that, woven together, make up the first five books of the Bible.

There are four hypothetical sources, abbreviated JEDP, for Jahwist, Elohist, Deuteronomist, and finally the Priestly writer.

1. The priestly source: According to Wellhausen's hypothesis, this document, which includes the whole of Leviticus, was written by Aaronite priests between c.500 BCE (Babylon) and c.450 BCE (Jerusalem).

Their writings focused on purity, temple rituals, and the role of the temple priesthood.

1. Cf. 1934a; 1934/1968, CW 10, ¶353.

1. Sanford L. Drob, Ph.D., personal communication, April 11, 2011.
2. In "C. G. Jung and the Jewish Soul: A Dynamism between Psyche and Religiosity," Steven Zemmelman mentions that the anima, as the soul, is sometimes mistakenly identified with the Shekhinah. He cautions: "The Shekhinah is not the Jungian anima conceived of as a contrasexual soul image but an aspect of Divinity itself . . ." (current issue of Jung Journal, 121). -at is, the Shekhinah emanates from the divine, as God's immanent presence.

Although the relationship between the soul and God may be intimate, in biblical tradition the creature is always distinct from the Creator.

1. Writing to Jung later in 1934, Kirsch comments on life in Palestine: "The political circumstances are . . . similar to the state of affairs during Roman times.

We have our Nazis, i.e., a party which wants to elevate the 'Führer' to be the King of Palestine and is organized like the military. -ey wear brown !! shirts, are responsible for acts of terror, and they murdered the most important labor leader" (August 26, 1934/2011, 61).

He adds that some rabbis “instruct their pupils strictly and in great detail about sacrificial offerings, in anticipation of the ‘Führer’s’ entrance into Jerusalem as king.”

And yet, he reports, “There are a few individuals who consider the religious question from a psychological viewpoint, so that one is under the impression that they must already know you.” But most of his new

countrymen, he says, are “strongly anti-religious. If the words ‘religion’ or ‘religious’ are merely uttered, they wrap themselves in icy silence” (61).

1. The full passage reads, in the version that Kirsch quotes in his Rundschau article: “In a dream, in a vision of the night, when deep sleep falls on human beings, and when they lie on their beds sleeping lightly, then he opens the ears of men and seals them with his teachings” (Job 33:15–16).

-References to e Collected Works of C. G. Jung are cited in the text as CW, volume number, and paragraph number. e Collected Works are published in English by Routledge (UK) and Princeton University Press (USA).

Adler, G., ed. 1973. C. G. Jung letters, Vol. I.: 1906–1950. Princeton: Princeton University Press.

Jung, C. G. 1912. Wandlungen und Symbole der Libido: Beiträge zur Entwicklungsgeschichte des Denkens. CW 5. Leipzig and Vienna: Franz Deuticke.

———. 1929. Letter to James Kirsch, November 9, 1929. In e Jung-Kirsch letters, ed. A. Lammers, 6. London: Routledge.

———. 1934a. Zur gegenwärtigen Lage der Psychotherapie. Zentralblatt für die Psychotherapie und ihre Grenzgebiete VII.1 (February): 1–16. Published in English as 1934/1968. state of psychotherapy today. Civilization in transition. CW 10.

———. 1934b/2011. Letter to James Kirsch, February 20, 1934. In e Jung-Kirsch letters, ed. A. Lammers, 39. London: Routledge.

———. 1934c/2011. Letter to James Kirsch, May 26, 1934. In e Jung-Kirsch letters, ed. A. Lammers, 44–47. London: Routledge.

———. 1934d/2011. Letter to James Kirsch, June 11, 1934. In e Jung-Kirsch letters, ed. A. Lammers, 57. London: Routledge.

———. 1934e/2011. Letter to James Kirsch, July 2, 1934. In e Jung-Kirsch letters, ed. A. Lammers, 58. London: Routledge.

———. 1934f/2011. Letter to James Kirsch, August 16, 1934. In e Jung-Kirsch letters, ed. A. Lammers, 59–60. London: Routledge.

———. 1934g/2011. Letter to James Kirsch, September 29, 1934. In e Jung-Kirsch letters, ed. Lammers, 62–63. London: Routledge.

———. 2009. e red book: Liber no-us. Ed. Sonu Shamdasani. Trans. M. Kyburz, J. Peck, and S. Shamdasani. New York: W. W. Norton & Co.

Jung, F. 1991. Interview with Franz Jung in Küsnacht, Switzerland, August 16.

Kirsch, J. 1934a/2011. -e Jewish question in psychotherapy: Some remarks on an essay by C. G. Jung ("Die jüdische Frage in der Psychotherapie: Einige Bemerkungen zu einem Aufsatz von C. G. Jung"). Jüdische Rundschau Nr. 43, May 29: (11).

———. 1934b/2011. "-en he will open the ears of men." Presented in Tel Aviv, Spring 1934. In e Jung-Kirsch letters, ed. A. Lammers, 269–279. London: Routledge.

———. 1934c/2011. Letter to C. G. Jung, 7 May 1934. In e Jung-Kirsch letters, ed. A. Lammers, 40–43. London: Routledge.

———. 1934d/2011. Letter to C. G. Jung, 8 June 1934. In e Jung-Kirsch letters, ed. A. Lammers, 48–54. London: Routledge.

———. 1934e/2011. Conclusion. In e Jung-Kirsch letters, ed. A. Lammers, 54–56. London: Routledge.

———. 1934f/2011. Letter to C. G. Jung, 26 August 1934. In e Jung-Kirsch letters, ed. A. Lammers, 60–62. London: Routledge.

———. 1986. Reflections at age eighty-four. In A modern Jew in search of a soul, eds. J. Marvin Spiegelman and Abraham Jacobson, 147–154. Phoenix, AZ: Falcon Press.

Lammers, A. C., ed. 2011. e Jung-Kirsch letters: e correspondence of C. G. Jung and James Kirsch. Trans. Ursula Egli and Ann Lammers. London: Routledge.

Wellhausen, J. 1899/1957. Prolegomena to the study of ancient Israel. New York: Meridian Books. Translated by Translated by J. S. Black and A. Menzies. 1899. Prolegomena zur Geschichte Israel's, Fifth edition. Berlin: Druck und Verlag von Georg Reimer.

Ann Lammers PH.D is a Jungian psychotherapist, California-licensed MFT, now living and working in New England. She was the primary editor of e Jung-White Letters (Routledge 2007) and more recently edited and co-translated e Jung-Kirsch Letters (Routledge 2011). Correspondence: P.O. Box 8126, Brattleboro, VT 05304.

1. https://www.researchgate.net/publication/271901942_James_Kirsch's_religious_Debt_to_C_G_Jung

Sonu Shamdasani – Introduction to Jung's 1925 Seminar (2021-07-18 04:24)

[paypal _donation _button border="5"]

[1]**Sonu Shamdasani – Introduction to Jung**

On March 24, 1925, Zurich. Cary Baynes noted:

Yesterday began the new order, that is to say, the first of the seminars. these latter like the ancient wars as described in

the school text-books, have their immediate and their remote cause, of which the former is luminously set out in Jung's circular letter.

It is said that when Miss Corrie received said letter she felt as though her father had died.

There was general weeping and wailing and gnashing of teeth among the faithful, but rejoicing from this of the "Four Winds." as i have had only two analytical hours since the first of December, it seemed a golden opportunity.

We meet Mondays and Thursdays from 4.30 to 6 P.M. in the rooms at gemeinde Strasse.2

Yesterday there were present the following: dr. Shaw, dr. Kay (aet. 28, hailing from Australia, seen by me for the first time, and notes as being very nice looking), Miss Sergeant, Kristine Mann, dr. Ward, dr. Gordon, Beckwith, (looking as though stung by a bee convinced that the seminars mean the loss of his hour with Jung, which they do not but his anima was holding him to the conviction as long as possible),

Murray (aet. 32, lately arrived from Cambridge, England, but sometime from the a.s.a.p.—came with 60 questions, and has understood the Types—stammers to the Queen's taste, much

more attractively than i do—chemist by profession, owns a piece of wilderness in Vermont whither he hopes to lure Jung for a conference, when told of California replied that the latter was unsuitable because it had a future and that after the site of the conference was chosen within two weeks an apartment house would be built, Vermont on the other hand would be the same 80 years hence—this was thought by me to be a conservative estimate.

I think he might have said 800), Aldrich, Mrs. Dunham (Chicago), myself, Miss Hincks and Miss Corrie. in this order we sat around the walls and looked wise.

Jung said he would begin with a historical review of analytical psychology, and that we would then put in whatever questions we might have as we did at Cornwall, and he would select the one's suitable for discussion.

I reminded him there that we had agreed upon a general theme, (transference), and asked if he would choose the theme now.

He said he would not, preferred to have us talk about what we were interested in just as we would in a personal analysis. dr. Shaw said she wanted to know something more about the principle of enantiodromia—more than was given in the Schiller chapter.

Go to it, said Jung, or words to that effect, but formulate it in a question.

Mr. Aldrich said he would like to hear Jung develop his philosophy of life, and that the people who were planning to practice analysis could reserve their questions for their private hours with him.

I protested at that and said some of us were not having any such, and would be very disappointed if the seminar was not a liberal opportunity.

Whereupon Jung said that Aldrich was only mustering out his horns against the preponderating female element, at which there were loud cheers.

From Aldrich's put upon tone, you could have supposed he had suffered terribly from people who were going to practice analysis.

Jung said that as to his discussing his philosophy of life, that was much too big a mouthful and that Aldrich would have to break it up into questions, then Miss Corrie protested against a historical review, saying she would rather have something from himself.

I was glad she said that, because i too, thought he planned to go over the introduction he had given us at Cornwall, and that would have been a pity, but he meant something very different, he meant the course of the development of his own ideas of analysis, and that of course was a theme we all welcomed.

He said he was always being impressed with the width of the field that analytical psychology embraced, and so he thought it useful if one had a sort of view of that field, and then he began his talk, which as far as i am able i will give in his own words because then perhaps will come back some of the vivid quality of Cary Baynes's vivid account of the good-humored commencement of these seminars breaks off here.

The audience, clearly, had no inkling of what Jung was about to present.

But before turning to this, we need to look at Jung's situation in 1925.

Jung in 1925

In 1921, Psychological Types had appeared, to widespread acclaim.

The English edition appeared in 1923 and received many laudatory reviews.

In a two-page spread in the New York Times Book Review, Mark Isham concluded: "this volume is drastically serious, positive, didactic, classic, and yet more than stimulating. it is energizing, liberating and recreative.

The author shows an amazingly sympathetic knowledge of the introvert of the thinking type, and hardly less for the other types. . . . Jung has revealed the inner kingdom of the soul marvelously well and has made the signal discovery of the value of phantasy.

His book has a manifold reach and grasp, and many reviews with quite different subject matter could be written about it."

In terms of publications, the period following Psychological Types up to the present seminar was one of the quietest in Jung's career.

The year 1921 saw the publication of a contribution to a symposium at the British Psychological Society, "the Question of the therapeutic Value of 'abreaction"'; 1922 saw the publication of a lecture to the Society for German language and literature in Zurich, "on the relation of analytical Psychology to literary artworks."10 15.

Uncharacteristically for him, there were no new publications in 1923 and 1924.

This may be not unconnected with the fact that his mother died in January 1923.

Two articles appeared in 1925, the publication of a 1923 summary paper on "psychological types" delivered at the international Congress of education in territet, Switzerland, and a contribution to Count Hermann Keyserling's edited volume on marriage, "Marriage as a Psychological relation."

The center of gravity of Jung's creativity was clearly elsewhere, namely, in the transcription of Liber Novus, the Red Book, and in the commencement of the building of his tower at Bollingen, on the upper shores of lake Zurich.

The genesis of the work may be briefly stated. in the winter of 1913, Jung deliberately gave free rein to his fantasy thinking and carefully noted what ensued. he later called this process active imagination.

He wrote down these fantasies in the Black Books.

These are not personal diaries, but rather the records of a self experimentation.

The dialogues that form these active imaginations can be regarded as a form of thinking in a dramatic form.

When the First World War broke out, Jung considered that a number of his fantasies were precognitions of this event.

This led him to compose the first draft manuscript of Liber Novus, which consisted in a transcription of the main fantasies from the Black Books, together with a layer of interpretive commentaries and lyrical elaboration.

Here, Jung attempted to derive general psychological principles from the fantasies, as well as to understand to what extent the events portrayed in the fantasies presented, in a symbolic form—developments that were to occur in the world. the work, though never published during Jung's lifetime, was intended for publication.

The overall theme of the work is how Jung refound his soul and overcame the contemporary malaise of spiritual alienation.

This is ultimately achieved through enabling the rebirth of a new image of god in his soul and developing a new worldview in the form of a psychological and theological cosmology.

Liber Novus presents the prototype of Jung's conception of the individuation process.

The material went through a number of drafts, and was then recopied by Jung in an ornate gothic script into a large red leather folio volume, to which he added historiated initials, ornamental borders, and a substantial number of paintings.

Jung had completed the manuscript of the first two parts of Liber Novus in 1915, and the third part, "Scrutinies," in 1917.

Thereafter, he was engaged in its painstaking transcription.

The paintings initially started out as illustrations of the fantasies in the text, and thereafter could be considered active imaginations in their own right, at times referring to contemporaneous fantasies in Jung's Black Books.

Jung abruptly broke off the transcription around 1930.

By January 1921, he had reached page 127 of the calligraphic volume, and by august 1925 he had reached the end of page 156.

In 1920, he purchased some land on the upper shores of lake Zurich in Bollingen. he felt the need to represent his innermost thoughts in stone and to build a completely primitive dwelling:

“Bollingen was a great matter for me, because words and paper were not real enough. i had to put down a confession in stone.”

The tower was a “representation of individuation.” over the years, he painted murals and made carvings on the walls.

The tower may be regarded as a three-dimensional continuation of Liber Novus: its “Liber Quartus.”

In 1924 and 1925, the publication of the work seems to have been one of the foremost issues in Jung’s mind.

At the beginning of 1924, he asked Cary Baynes to make a fresh typed transcription of the text and discussed with the issue of publishing the work.

She noted in her diary:

So then you said i was to copy down the contents of the red Book—once before you had had it copied, but you had since then added a great deal of material, so you wanted it done again and you would explain things to me as i went along, for you understood nearly everything in it you said. In this way we could come to discuss many things which never came up in my analysis and i could understand your ideas from the foundation.

At the same time Jung discussed the form of a possible publication with his colleague, Wolfgang Stockmayer.

In 1925, Peter Baynes made a translation of the Septem Sermones ad Mortuous, which was privately published by Watkins in England.

While engaged on the transcription, Cary Baynes urged Jung to do a seminar on the work. in her diary, she noted:

When i asked Baynes if he would not like a seminar on the red Book i had nothing other in mind than what you were doing with him. Since i began to read it i have thought it would be a very fine thing, if instead of your discussing it with me as you said you would, Mona Lisa should be included too. Perhaps she knows all that is in it so well, and understands it so completely that this would not appeal to her, but i thought it would . . . he [Peter Baynes] asked me . . .why it was such a problem with me about publishing the red Book. i could have slapped him sharply by saying it was a problem to me because you had so presented it . . . then you told him your own idea about it, and he was thoroughly non-plussed. . . . When i said i wanted to hear you speak of the red Book out of doors and you willed to think i had in mind a pink tea, i struck back at you in kind, and said that if the red Book was not big enough to be talked about out of doors, then you would have to do something about it.

It is not known whether such seminars took place. however, it is likely that these discussions played a role in Jung’s decision to decide to speak openly in public for the first time about his self experimentation and some of the fantasies in Liber Novus.

During this period, Jung withdrew from the Psychological Club, which he had founded in 1916.

On November 25, 1922, he, together with Emma Jung and Toni Wolff, left the Club.

During the period of Jung's withdrawal from the Club, he gave his seminar series in Polecat, Cornwall, England, in July 1923.

In the previous year, the analytical Psychology Club in London had been founded.

The seminar was organized by Peter Baynes and Esther Harding, and twenty-nine people attended.

The seminar had two main themes—the technique of analysis and the historical psychological effects of Christianity.

During this period, an increasing number of people from England and America made their way to Zurich to work with Jung, forming an informal expatriate group.

On august 22, 1922, Jaime de Angulo wrote to Chauncey Goodrich issuing "a challenge to all brother-neurotics—go, my brethren, go to the Mecca, i mean to Zürich, and drink from the fountain of life, all ye who are dead in your souls, go and seek new life."

On April 30, 1923, there was an initiative from Eugen Schlegel that the Club should try to involve Jung again. a correspondence ensued later that year between Jung and Alphonse Maeder in this regard.

Jung's position was that he would only return if his collaboration was clearly and unanimously desired.

Within the Club, there was heated discussion concerning this.

For example, on October 29, 1923, von Mural contended that Jung used people for his personal ends, that personal relations were difficult with him unless one accepted his theories, and that his attitude toward people wasn't one of an analyst, and so on.

One can imagine Jung's response to finding himself in a situation in which an institution he had founded, based on his vision, was being taken to other destinations, while he was being cast in the role of an obstructive patriarch.

In February 1924, Hans trüb stepped down as president of the Club, and a letter was sent to Jung asking him to return, which he did a month later.

Later that year, Jung commenced giving a three-part lecture in German on the psychology of dreams (November 1, December 8, February 21, 1925) followed by a discussion on May 23, 1925.24

It is significant to note that while the present English-language seminars were held at the Psychological Club, they were not officially "Club seminars"—no mention of them is found in the Club minutes or annual report, and of the fifty-two members and three guests of the Club in 1925, only a handful attended them.

Jung had commenced Psychological Types by commenting on the subjective conditioning of knowledge, the “personal equation.”

He noted that in psychology, conceptions “will always be a product of the subjective psychological constellation of the investigator.”

Recognizing the effects of the personal equation, which constituted the subjective determination of knowledge, constituted the precondition for the scientific appraisal of other individuals.

In this seminar, Jung spoke candidly of his personal equation—not of his biography as such, but of his orientation, the formation of his psychological viewpoint, his subjective orientation.

For the first time, he spoke of his psychological type. he began his presentation by indicating that he intended to give a “view” of the” width of the field” of analytical psychology, and began this by sketching the genesis of his own conceptions, commencing with when he became preoccupied with issues to do with the unconscious.

Strikingly in contrast to the Freudocentric presentations of his work, Jung did not then move directly to this association with Freud, but to his prior readings of Schopenhauer and von Hartmann and involvement with spiritualism, thus situating his work within a completely different intellectual and experiential trajectory from that of Freud.

Jung made clear that it was only after having formed his initial conceptions of the unconscious and the libido and having made his mark through his experimental researches in psychopathology that he came into contact with Freud.

While he felt that he independently confirmed some of Freud’s theories, he maintained reservations right from the start. in his published work, Jung had indicated his theoretical differences with Freud.

Here, he spoke candidly of their relationship for the first time, and of Freud’s personal shortcomings—his dishonesty concerning his cases, his inability to take criticism, and finally, placing his own authority above truth.

This formed Jung’s first response to Freud’s ad hominem account of their relation in his on the history of the Psychoanalytic Movement in 1914.

Jung then noted powerful dreams that Freud was unable to understand correctly, which gave him a new sense of the autonomy of the unconscious.

He then came to realize that in Transformations and Symbols of the Libido (1912), he had been analyzing his own fantasy function.

Consequently, he set about to do this in a more systematic manner.

Jung then narrated his visions on the way to Schaffhausen in October 1913, which, after the outbreak of the war, he took to be precognitive and the commencement of his active imaginations.

He focused on his dialogues with his soul in the autumn of 1913, his first visual descent on December 12, his dream of slaying Siegfried on December 18, and his encounters with Elijah and Salome shortly thereafter.

In sum, the period of his self-experimentation, which Jung covered in the seminar, ran from October to December 1913, which forms the basis of the first part of Liber Novus, Liber Primus.

Coupled with discussion, this forms the main body of this seminar. this was the first and indeed the only time in which Jung spoke in public about this material.

Significantly, however, while narrating these episodes, Jung never directly referred to Liber Novus, which would clearly have aroused great curiosity.

The seminar can be considered an experiment in presenting analytical psychology in the first person voice, with his own “case” as the clearest example of his theories.

At the same time, he pointedly told his audience, “i have told you a very great deal, but do not assume that i have told you all!”

His presentation here went some way toward answering Cary Baynes’s request for a seminar on Liber Novus, and it is possible that Jung was interested in viewing the audience’s response in connection with the question of his deliberations concerning publishing the work.

Jung’s discussion of these episodes by no means replicates his commentary on them in the second layer of Liber Novus, and can be considered a third layer of commentary.

As opposed to the lyrical and evocative language of the second layer of Liber Novus, Jung here employs his psychological concepts—to be more precise, he attempts to show how he derived his psychological concepts from his reflections upon these encounters.

As he tellingly noted, “i drew all of my empirical material from my patients, but the solution of the problem i drew from the inside, from my observations of the unconscious processes.”

At the same time, his presentation served a pedagogical function. the audience was largely composed of people he was working with, and we may presume that the practice of active imagination played a key part in their work.

Thus he was in effect using his own material as a teaching exemplar, showing how his personal psychological typology was portrayed and played out in his fantasies, how he encountered and came to terms with the figures of the anima and wise old man, and the genesis of the transcendent function as a resolution of the conflict of the opposites.

In addition, a significant part of the discussion in the seminar centered on the significance of modern art and how it could be understood psychologically.

The question of situating his own creative work appears to have been in the background of Jung’s mind.

After the presentation and discussion of his material, Jung then presented a generalized

schema showing how such figures could be understood.

From a historical perspective, one may regret that the participants did not press Jung into presenting and commenting on more of his personal material.

The seminar concluded with a class assignment, in which the participants were asked to study three popular novels dealing with the theme of the anima, rider Haggard's She, Benoît's L'Atlantide, and Meyrink's das grüne Gesicht (the green Face).

At the request of the class, a work dealing with the animus, Marie hay's The Evil Vineyard, was substituted for Meyrink's work.

As Jung put it, the purpose of this exercise was to give him "a good idea of what you have gained from these lectures."

This was not the first time that Jung had turned to popular writings to illustrate his work.

The fifth chapter of Psychological Types featured his analysis of the Swiss author Carl Spitteler's novel, Prometheus and Epimetheus.

Spitteler had been awarded the Nobel Prize for literature in 1919.

Published in 1887, rider Haggard's She continued to be a best seller.

The production of a silent film based on the novel, for which rider haggard wrote the film's intertitles, was completed in 1925.

The utilization of popular novels served the function of demonstrating the fact that the psychological dynamics at play within the individuation process were by no means a purely esoteric affair.

A few weeks following the conclusion of this seminar on July 6, Jung went to England to deliver another English-language seminar series in Swanage, in Dorset, between July 25 and august 7.

The seminar was organized again by Peter Baynes and Esther Harding.

The subject was dream analysis, and around one hundred participants attended.

Jung commenced by presenting a history of dream interpretation and followed this with an analysis of a series of dreams in a fifty-three-year-old widow.

The Aftermath

Cary Baynes took notes of the seminar, and soon after the seminar, there was discussion concerning the possible publication of the notes, which seems to have first been proposed

by dr. Harriet Ward.

In a diary entry of September 26, 1925, Cary Baynes wrote an account of some of these deliberations:

After talking with Emma about the notes and finding that her reaction to the printing of them is just what my own was, all my resistances to that idea have now come back upon me very strongly, and i would like to put the matter before you once more.

I think those lectures you gave last spring are the most important thing that has happened in psychology in this century, because in them you give the passage of an idea from its place in nature as an archetype, to the position of an abstraction, or a concept, the last refinement of human ingenuity, you might say.

Such a thing has never ever even been dreamed of in the world before, much less done, and therefore i think those lectures ought to be treated in a way that befits the importance of their content.

But you will say, what better way is there of treating them than having them printed?

But i think the printing of them just exactly falsifies them in a very painful way.

It is generally accepted that when a thing is printed it is to be looked upon as in a more or less permanent form, but those notes are in no form at all, they could not be, and do not profess to be more than a schematic rehearsal of what you said.

They partake of the nature of the sculptor’s ébauche [mock up] in clay, and as such they have magic, but as soon as they are forced into something they are not, the magic goes out of them and they go flat.

Moreover, when you make something with spoken words, you can build extraordinary structures in a short space of time, but when it comes to the written or rather the printed word, the structures have to have visible foundations under them if they are to carry, that is in the field of science.

Now all three series of lectures, Swanage, those here, and Cornwall, are filled with fugitive thoughts that flew with sureness when you spoke them, but go limping across the pages of the notes with only half a wing power.

If you wrote them they would fly again, but as notes they won’t, and so it is another reason i think they ought not to be presented with the formality that printing gives them.

They should be kept just as they are, rough laboratory material, until such time as you will work up the ideas in them into a book which you will undoubtedly do in the course of time.

The best way to keep them in their place seems to be to have them mimeographed and given only to members of the class with a half a dozen exceptions such as Baynes, Shaw and a few others like that. . . . last spring when i talked to you about it, you would look at it only

as a harmless phantasy of Ward's, this printing idea.

I have no doubt you thought the same thing when Hinkle proposed translating the Wand lung [transformations and Symbols of the libido], but look how far from harmless that phantasy proved to be!

One can imagine the impact that these seminars, with their level of detail concerning Jung's self-experimentation, would have had had they been published at that time.

Cary Baynes perceptively highlighted the most striking aspect of the seminars, namely the manner in which Jung's account provided a unique window into the creative process, through charting the sequence from the emergence of his fantasies, to his reflections upon them, to their end result in the form of psychological abstractions in a new conception of human psychology.

Cary Baynes's proposal concerning the limited distribution of the seminars was adopted.

Jung took the notes with him for review when he left for his trip to Africa.

On October 19, he wrote to her "off Lisbon": "i faithfully worked through the notes as you will see.

I think they are as a whole very accurate.

Certain lectures are even fluent, namely those which you could not stop your libido from flowing in."

Jung's close check of the text of this seminar distinguishes it from the notes of most of his other seminars, and assures their reliability.

From her distribution list of the first fifty copies, in addition to those who attended the seminar, copies were given to the following:

Dr. Peter Baynes, Mrs. Sigg, Chauncey Goodrich, Miss von Surry, Mrs. Folkstyle, Professor Vodaz, dr. James young, dr. Irma Putnam, dr. Elizabeth Whitney, dr. Wolfgang Kranefeldt, Mrs. Altherr, Miss n. Taylor, Frances Wickes, Wilfred lay, dr. Helen Shaw, Willard Durham, dr. Adela Wharton, Miss M. Mills, and the Psychological Club.

Following the preparation of the seminar notes, while Jung was in Africa, Cary Baynes returned to her work transcribing Liber Novus.

After his return from Africa in April 1926, he took up again his work transcribing Liber Novus into the calligraphic volume.

However, from this point until he left off the transcription in 1930 (before taking it up one last time in the late 1950s), there are only ten full text calligraphic pages, two complete paintings (the "window unto eternity" and "golden castle" mandalas and one unfinished painting)

In 1926, Jung published The unconscious in the Normal and Sick Life of the Soul: An overview of the Modern Theory and Method of Analytical Psychology.

This was a revision of his 1917 book, The Psychology of the unconscious Processes: An overview of the Practice and Theory of Analytical Psychology.

The main changes between this edition and the second edition of 1918 was the revision of the material on psychological types, an expansion and revision of the discussion of the unconscious, together with additional material on individuation and psychotherapy.

In 1928 he published The Relations between the I and the unconscious, and a greatly revised and expanded version of his 1916 article, “the Structure of the unconscious.”

The chapters on the confrontation with the anima, animus, and mana personality elaborate some of his presentation in the present seminar, citing rider Haggard’s and Benoît’s books, without presenting any of the personal background.

When Jung published three of his paintings from Liber Novus in his commentary on The Secret of the Golden Flower in 1929 as examples of “European mandalas,” they were presented anonymously.

Henceforth, Jung would eschew the first person voice, either in the form of his presentation in this seminar or through a publication of Liber Novus.

In the late 1950s, when Aniela Jaffé was engaged in her biographical project that resulted in Memories, dreams, Reflections, she raided sections of this seminar to supplement the material from her interviews with Jung, in particular, Jung’s discussion of his relation with Freud and of his self-experimentation, in her chapter on his “confrontation with the unconscious.”

Unfortunately, the manner in which the material was combined and sequenced in this chapter makes it impossible to establish a clear chronology of this period and loses the coherence of the discussion in this seminar.

It also did not distinguish between Jung’s discussion of the material in 1925, when he was still engaged in the transcription and painting, from his subsequent recollections and reflections more than thirty years later.

The foregoing has served to indicate the uniqueness of this seminar in Jung’s canon, which was not widely grasped when it was finally published in 1989.

The publication of Jung’s Liber Novus in 2009 enables it to be read in a new light, and to be seen as an essential companion to that work: a further chapter in his working through of the material and its elaboration into a conceptual form, as well as a pedagogical experiment.

Its unique combination of the personal, historical, and conceptual make it the clearest single-volume introduction to Jung’s psychology.

1. https://www.amazon.com/Analytical-Psychology-Notes-Seminar-Seminars/dp/0691098972

Carl Jung: Man is not only crucified, he is himself the cross. (2021-07-18 04:56)

[paypal _donation _button border="5"]

C.G. Jung
ETH
2/6/1940
We often hear "the cross has redeemed us" instead of
"Christ has redeemed us". This expresses a symbol: the
cross, the coming together of the opposites, is redemption.

[1]Black Books

Przywara calls these opposites that come together in man : "the beams of the Cross".

That is for him the symbol of the reconciliation of the opposites, that unite so painfully in man.

So we often hear " the cross has redeemed us " instead of " Christ has redeemed us."

This expresses a symbol: the cross, the coming together of the opposites , is redemption. In other words no one can be redeemed
who is unconscious of the conflict and lives either on the material or spiritual side, ignoring the other.

It is only in the uncomfortable condition of doubt and conflict that we can be redeemed.

We always think that we must be all wrong when we are in doubt, but it is just then that we are as we should be.

This condition is the only gate to higher consciousness.

When man is contented he never makes an effort to reach another condition, he must

be in a desperately bad way before he does anything about it.

And this is the great psychological meaning behind the glorification of suffering.

It is also the aspect which is ignored by Buddhism; the Buddhist step s out of the conflict, nirdvandva, free from the opposites, he does not look right or left, up or down, and he thus reaches Bodhi consciousness which he calls the highest consciousness .

We should not call this consciousness but unconsciousness.

It is a trance-like condition from which the Yogin emerges, as out of a deep sleep , with new strength, just as Antaios gained fresh power from each contact with the earth, his mother.

Conflict is not always the most desirable condition, it can be exceedingly destructive, so that we long to be freed from the opposites and to plunge into blessed unconsciousness where nothing matters.

And that is the greatness of India, they have learnt the art of doing this thoroughly.

Buddha transcended consciousness, that is, he reached something different to consciousness, no consciousness, unconsciousness.

We saw that Przywara regards the psychological existence of man, essentially full of conflict, as the cross.

Man is not only crucified, he is himself the cross.

In some old pictures Christ is not crucified but stands with outstretched arms before the cross, that is, he becomes the cross.

Przywara says:

" In that God as redeemer descends into man, His countenance appears in the truly human medium, namely in the soul as the middle between mere body and mere spirit. But in that He as redeemer descends into man in the form of the rent His countenance appears in the soul, i. e. God appears in the face of the ’rent as cross’. "

This means that the soul is a cross and this is true in the fullest sense of the word.

To learn to know ourselves, to face the conflict, to become conscious, is a cross.

This is the reason why we prefer to avoid it, we do not want to know our faults. We forget that this other side is also ourselves.

It belongs to us but if we accept it we find ourselves crucified, hung up between the opposites.

We are in doubt and we no longer know what to do but, when we can do anything in that state, it belongs to both sides, it is not only spirit, not only matter, but something living; and the living thing is never pure and sterile but always somewhat turbid.

So Przywara says that God himself appears in the cross.

God is the cross and himself a torture, and if we let the conflict materialise in us, if we consciously accept the conflict, we carry the cross and this cross is God.

When Nietzsche says:

"You sought for the heaviest burden and found yourself " he could also have said : " You found God", for the meeting with yourself is the meeting with God.

The other man in us is ourselves and God.

An Indian would understand this without difficulty, but he would not s ay that it was painful for he simply refuses the pain.

There are naturally very good reasons in the Indian psychology for this attitude but it is different in the West.

We should doubt ourselves, we should become aware of this inner conflict, but we also do our best to avoid it ! Carl Jung, ETH Lectures, 2 February 1940, Page 231-232

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

---

Emma Jung: Conscious and Outward Manifestations of the Animus (2021-07-19 04:04)

[paypal _donation _button border="5"]

[1]Animus and Anima by Emma Jung

Conscious and Outward Manifestations of the Animus

The premise from which I start is that in the animus we are dealing with a masculine principle.

But how is this masculine principle to be characterized?

Goethe makes Faust, who is occupied with the translation of the Gospel of John, ask himself if the passage, "In the beginning was the Word," would not read better if it were, "In the beginning was Power," or "Meaning," and finally he has him write, "In the beginning was the Deed."

With these four expressions, which are meant to reproduce the Greek logos, the quintessence of the masculine principle does indeed seem to be expressed.

At the same time, we find in them a progressive sequence, each stage having its representative in life as well as in the development of the animus.

Power corresponds very well to the first stage, the deed follows, then the word, and finally, as the last stage, meaning.

One might better say instead of power, directed power; that is will, because mere power is not yet human, nor is it spiritual.

This four-sidedness characterizing the logos principle presupposes, as we see, an element of consciousness, because without consciousness neither will, word, deed, nor meaning is conceivable.

Just as there are men of outstanding physical power, men of deeds, men of words, and men of wisdom, so, too, does the animus image differ in accordance with the woman’s particular stage of development or her natural gifts.

This image may be transferred to a real man who comes by the animus role because of his resemblance to it; alternatively, it may appear as a dream or phantasy figure; but since it represents a living psychic reality, it lends a definite coloration from within the woman herself to all that she does.

For the primitive woman, or the young woman, or for the primitive in every woman, a man distinguished by physical prowess becomes an animus figure.

Typical examples are the heroes of legend, or present-day sports celebrities, cowboys, bull fighters, aviators, and so on.

For more exacting women, the animus figure is a man who accomplishes deeds, in the sense that he directs his power toward something of great significance.

The transitions here are usually not sharp, because power and deed mutually condition one another.

A man who rules over the "word" or over "meaning" represents an essentially intellectual tendency, because word and meaning correspond par excellence to mental capacities.

Such a man exemplifies the animus in the narrower sense, understood as being a spiritual guide and as representing the intellectual gifts of the woman.

It is at this stage, too, for the most part, that the animus becomes problematical, hence, we shall have to dwell on it longest.

Animus images representing the stages of power and deed are projected upon a hero figure.

But there are also women in whom this aspect of masculinity is already harmoniously coordinated with the feminine principle and lending it effective aid.

These are the active, energetic, brave, and forceful women.

But also there are those in whom the integration has failed, in whom masculine behavior has overrun and suppressed the feminine principle.

These are the over-energetic, ruthless, brutal, men-women, the Xantippes who are not only active but aggressive.

In many women, this primitive masculinity is also expressed in their erotic life, and then their approach to love has a masculine aggressive character and is not, as is usual in women, involved with and determined by feeling but functions on its own, apart from the rest of the personality, as happens predominantly with men.

On the whole, however, it can be assumed that the more primitive forms of masculinity have already been assimilated by women.

Generally speaking, they have long ago found their applications in the feminine way of life, and there have long been women whose strength of will, purposefulness, activity, and energy serve as helpful forces in their otherwise quite feminine lives.

The problem of the woman of today seems rather to lie in her attitude to the animus-logos, to the masculine-intellectual element in the narrower sense; because the extension of consciousness in general, greater consciousness in all fields, seems to be an inescapable demand - as well as a gift - of our time.

One expression of this is the fact that along with the discoveries and inventions of the last fifty years, we have also had the beginning of the so-called woman’s movement, the struggle of women for equal rights with men. Happily, we have today survived the worst product of this struggle, the "bluestocking."

Woman has learned to see that she cannot become like a man because first and foremost she is a woman and must be one.

However, the fact remains that a certain sum of masculine spirit has ripened in woman’s consciousness and must find its place and effectiveness in her personality.

To learn to know these factors, to coordinate them so that they can play their part in a

meaningful way, is an important part of the animus problem.

From time to time we hear it said that there is no necessity for woman to occupy herself with spiritual or intellectual matters, that this is only an idiotic aping of man, or a competitive drive betokening megalomania.

Although this is surely true in many cases, especially of the phenomena at the beginning of the woman's movement, nevertheless, as an explanation of the matter, it is not justified.

Neither arrogance nor presumption drives us to the audacity of wanting to be like God - that is, like man; we are not like Eve of old, lured by the beauty of the fruit of the tree of knowledge, nor does the snake encourage us to enjoy it.

No, there has come to us something like a command; we are confronted with the necessity of biting into this apple, whether we think it good to eat or not, confronted with the fact that the paradise of naturalness and unconsciousness, in which many of us would only too gladly tarry, is gone forever.

This, then, is how matters stand fundamentally, even if on the surface appearances may sometimes be otherwise.

And because so significant a turning point is concerned, we must not be astonished at unsuccessful efforts, and grotesque exaggerations, nor allow ourselves to be daunted by them.

If the problem is not faced, if woman does not meet adequately the demand for consciousness or intellectual activity, the animus becomes autonomous and negative, and works destructively on the individual herself and in her relations to other people.

This fact can be explained as follows: if the possibility of spiritual functioning is not taken up by the conscious mind, the psychic energy intended for it falls into the unconscious, and there activates the archetype of the animus.

Possessed of the energy that has flowed back into the unconscious, the animus figure becomes autonomous, so powerful, indeed, that it can overwhelm the conscious ego, and thus finally dominate the whole personality.

I must add here that I start with the view that in the human being there is a certain basic idea to be fulfilled, just as, for instance, in an egg or a seed corn there is already contained the idea of the life destined to come from it.

Therefore I speak of a sum of available psychic energy which is intended for spiritual functions, and ought to be applied to them.

Expressed figuratively in terms of economics, the situation is like that dealt with in a household budget, or other enterprise of some sort where certain sums of money are provided for certain purposes.

In addition, from time to time sums previously used in other ways will become available,

either because they are no longer needed for those purposes or because they cannot otherwise be invested.

In many respects, this is the case with the woman of today.

In the first place, she seldom finds satisfaction in the established religion, especially if she is a Protestant.

The church which once to a large extent filled her spiritual and intellectual needs no longer offers her this satisfaction.

Formerly, the animus, together with its associated problems, could be transferred to the beyond (for to many women the Biblical Father-God meant a metaphysical, superhuman aspect of the animus image), and as long as spirituality could be thus convincingly expressed in the generally valid forms of religion, no conflict developed.

Only now when this can no longer be achieved, does our problem arise.

A further reason for the existence of a problem regarding the disposal of psychic energy is that through the possibility of birth control a considerable sum of energy has been freed.

It is doubtful whether woman herself can rightly estimate how large is this sum which was previously needed to maintain a constant state of readiness for her biological task.

A third cause lies in the achievements of technology that substitute new means for so many tasks to which woman previously applied her inventiveness and her creative spirit.

Where she formerly blew up a hearth fire, and thus still accomplished the Promethean act, today she turns a gas plug or an electrical switch and has no inkling of what she sacrifices by these practical novelties, nor what consequences the loss entails.

For everything not done in the traditional way will be done in a new way, and that is not altogether simple.

There are many women who, when they have reached the place where they are confronted by intellectual demands, say, "I would rather have another child," in order to escape or at least to postpone the uncomfortable and disturbing demand.

But sooner or later a woman must accommodate herself to meet it, for the biological demands naturally decrease progressively after the first half of life so that in any case a change of attitude is unavoidable, if she does not want to fall victim to a neurosis or some other form of illness.

Moreover, it is not only the freed psychic energy that confronts her with a new task, but equally the aforementioned law of the time-moment, the kairos, to which we are all subject and from which we cannot escape, obscure though its terms appear to us to be.

In fact, our time seems quite generally to require a widening of consciousness.

Thus, in psychology, we have discovered and are investigating the unconscious; in physics,

we have become aware of phenomena and processes rays and waves, for instance - which up till now were imperceptible and not part of our conscious knowledge.

New worlds, with the laws that govern them, open up as, for example, that of the atom.

Furthermore, telegraph, telephone, radio, and technically perfected instruments of every sort bring remote things near, expanding the range of our sense perceptions over the whole earth and even far beyond it.

In all of this, the extension and illumination of consciousness is expressed.

To discuss further the causes and aims of this phenomenon would lead us too far afield; I mention it only as a joint factor in the problem which is so acute for the woman of today, the animus problem.

The increase in consciousness implies a leading over of psychic energy into new paths.

All culture, as we know, depends on such a deflection, and the capacity to bring it about is what distinguishes men from animals.

But this process involves great difficulties; indeed, it affects us almost like a sin, a misdeed, as is shown in such myths as the Fall of man, or the theft of fire by Prometheus, and that is how we may experience it in our own lives.

Nor is this astonishing since it concerns the interruption or reversal of the natural course of events, a very dangerous venture.

For this reason, this process has always been closely connected with religious ideas and rites. Indeed, the religious mystery, with its symbolical experience of death and rebirth, always means this mysterious and miraculous process of transformation.

As is evident in the myths just mentioned concerning the Fall of man and the stealing of fire by Prometheus, it is the logos - that is, knowledge, consciousness, in a word – that lifts man above nature.

But this achievement brings him into a tragic position between animal and God.

Because of it, he is no longer the child of mother nature; he is driven out of paradise, but also, he is no god, because he is still tied inescapably to his body and its natural laws, just as Prometheus was fettered to the rock.

Although this painful state of suspension, of being tom between spirit and nature, has long been familiar to man, it is only recently that woman has really begun to feel the conflict.

And with this conflict, which goes hand in hand with an increase of consciousness, we come back to the animus

problem that eventually leads to the opposites, to nature and spirit and their harmoniza-

tion.

How do we experience this problem? How do we experience the spiritual principle?

First of all, we become aware of it in the outside world.

The child usually sees it in the father, or in a person taking the place of the father; later, perhaps, in a teacher or elder brother, husband, friend, finally, also, in the objective documents of the spirit, in church, state, and society with all their institutions, as well as in the creations of science and the arts.

For the most part, direct access to these objective forms of the spirit is not possible for a woman; she finds it only through a man, who is her guide and intermediary.

This guide and intermediary then becomes the bearer or representative of the animus image; in other words, the animus is projected upon him.

As long as the projection succeeds, that is, as long as the image corresponds to a certain degree with the bearer, there is no real conflict.

On the contrary, this state of affairs seems to be, in a certain sense, perfect, especially when the man who is the spiritual intermediary is also at the same time perceived as a human being to whom one has a positive, human relationship.

If such a projection can be permanently established this might be called an ideal relationship, ideal because

without conflict, but the woman remains unconscious.

The fact that today it is no longer fitting to remain so unconscious seems, however, to be proved by the circumstance that many if not most women who believe themselves to be happy and content in what purports to be a perfect animus relationship are troubled with nervous or bodily symptoms.

Very often anxiety states appear, sleeplessness and general nervousness, or physical ills such as headache and other pains, disturbances of vision, and, occasionally, lung affections.

I know of several cases in which the lungs became affected at a time when the animus problem became acute, and were cured after the problem was recognized and understood as such.3

(Perhaps the organs of breathing have a peculiar relationship to spirit, as is suggested by the words animus or pneuma and Hauch) breath, or Geist) spirit, and therefore react with special sensitivity to the processes of the spirit.

Possibly any other organ could just as well be affected, and it is simply a question of psychic energy which, finding no suitable application and driven back upon itself, attacks any weak point.)

Such a total transference of the animus image as that described above creates, together with

an apparent satisfaction and completeness, a kind of compulsive tie to the man in question and a dependence on him that often increases to the point of becoming unbearable.

This state of being fascinated by another and wholly under his influence is well known under the term "transference," which is nothing else than projection.

However, projection means not only the transference of an image to another person, but also of the activities that go with it, so that a man to whom the animus image has been transferred is expected to take over all the functions that have remained undeveloped in the woman in question, whether the thinking function, or the power to act, or responsibility toward the outside world.

In turn, the woman upon whom a man has projected his anima must feel for him, or make relationships

for him, and this symbiotic relationship is, in my opinion, the real cause for the compulsive dependence that exists in these cases.

But such a state of completely successful projection is usually not of very long duration - especially not if the woman is in a close relationship to the man in question.

Then the incongruity between the image and the image-bearer often becomes all too obvious.

An archetype, such as the animus represents, will never really coincide with an individual man, the less so the more individual that man is.

Individuality is really the opposite of the archetype, for what is individual is not in any way typical but the unique intermixture of characteristics, possibly typical in themselves.

When this discrimination between the image and the person sets in we become aware, to our great confusion and disappointment, that the man who seemed to embody our image does not correspond to it in the least, but continually behaves quite differently from the way we think he should.

At first we perhaps try to deceive ourselves about this and often succeed relatively easily, thanks to an aptitude for effacing differences, which we owe to blurred powers of discrimination.

Oftentimes we try with real cunning to make the man be what we think he ought to represent.

Not only do we consciously exert force or pressure; far more frequently we quite unconsciously force our partner, by our behavior, into archetypal or animus reactions.

Naturally, the same holds good for the man in his attitude toward the woman.

He, too, would like to see in her the image that floats before him, and by this wish, which works like a suggestion, he may bring it about that she does not live her real self but becomes an anima figure.

This, and the fact that the anima and animus mutually constellate each other (since an anima manifestation calls forth the animus, and vice versa, producing a vicious circle very difficult to break), forms one of the worst complications in the relations between men and women.

But by the time the incongruity between the man and the animus figure has been discovered, a woman is already in the midst of the conflict, and there remains nothing for her to do but to carry through to completion the process of discriminating between the image within and the man outside.

Here we come to what is most essentially meaningful in the animus problem, namely, the masculine-intellectual component within the woman herself.

It seems to me that to relate to this component, to know it, and to incorporate it into the rest of the personality, are central elements of this problem, which is perhaps the most important of all those concerning the woman of today.

That the problem has to do with a natural predisposition, an organic factor belonging to the individuality and intended to function, explains why the animus is able to attract psychic energy to itself until it becomes an overwhelming and autonomous figure.

It is probable that all organs or organic tendencies attract to themselves a certain amount of energy, which means readiness for functioning, and that when a particular organ receives an insufficient amount of energy this fact is made known by the manifestation of disturbances O! by the development of symptoms.

Applying this idea to the psyche, I would conclude from the presence of a powerful animus figure - a so-called

"possession by the animus” - that the person in question gives too little attention to her own masculine-intellectual logos tendency,a nd has either developed and applied it insufficiently or not in the right way.

Perhaps this sounds paradoxical because, seen from the outside, it appears as if it were the feminine principle which is not taken sufficiently into account, since the behavior of such women seems on the surface to be too masculine and suggests a lack of femininity.

But in the masculinity brought to view, I see more of a symptom, a sign that something masculine in the woman claims attention.

It is true that what is primarily feminine is overrun and repressed by the autocratic entrance upon the scene of this masculinity, but the feminine element can only get into its right place by a detour that includes coming to terms with the masculine factor, the animus.

To busy ourselves simply in an intellectual or objectively masculine way seems insufficient, as can be seen in many women who have completed a course of study and practice a heretofore masculine, intellectual calling, but who, nonetheless, have never come to terms with the animus problem.

Such a masculine training and way of life may well be achieved by identification with the animus, but then the feminine side is left out in the cold.

What is really necessary is that feminine intellectuality, logos in the woman, should be so fitted into the nature and life of the woman that a harmonious cooperation between the feminine and masculine factors ensues and no part is condemned to a shadowy existence.

The first stage on the right road is, therefore, the withdrawal of the projection by recognizing it as such, and thus freeing it from the object.

This first act of discrimination, simple as it may seem, nonetheless means a difficult achievement and often a painful renunciation.

Through this withdrawal of the projection we recognize that we are not dealing with an entity outside ourselves but a quality within; and we see before us the task of learning to know the nature and effect of this factor, this "man in us," in order to distinguish him from ourselves.

If this is not done, we are identical with the animus or possessed by it, a state that creates the most nwholesome effects.

For when the feminine side is so overwhelmed and pushed into the background by the animus, there easily arise depressions, general dissatisfaction, and loss of interest in life.

These are all intelligible symptoms pointing to the fact that one half of the personality is partly robbed of life by the encroachment of the animus.

Besides this, the animus can interpose itself in a disturbing way between oneself and other people, between oneself and life in general.

It is very difficult to recognize such a possession in oneself, all the more difficult the more complete it is. Therefore it is a great help to observe the effect one has on other people, and to judge from their reactions whether these can possibly have been called forth by an unconscious animus identification.

This orientation derived from other people is an invaluable aid in the laborious process - often beyond one’s individual powers - of clearly distinguishing the animus and assigning it to its rightful place.

Indeed, I think that without relationship to a person with respect to whom it is possible to orient oneself again and again, it is almost impossible ever to free oneself from the demonic clutch of the animus.

In a state of identification with the animus, we think, say, or do something in the full conviction that it is we who

are doing it, while in reality, without our having been aware of it, the animus has been speaking through us.

Often it is very difficult to realize that a thought or opinion has been dictated by the animus and is not one’s own most particular conviction, because the animus has at its command a sort of aggressive authority and power of suggestion.

It derives this authority from its connection with the universal mind, but the force of suggestion it exercises is due to woman's own passivity in thinking and her corresponding lack of critical ability.

Such opinions or concepts, usually brought out with great aplomb, are especially characteristic of the animus.

They are characteristic in that, corresponding to the principle of the logos, they are generally valid concepts or truths which, though they may be quite true in themselves, do not fit in the given instance because they fail to consider what is individual and specific in a situation.

Ready-made, incontrovertibly valid judgments of this kind are really only applicable in mathematics, where two times two is always four.

But in life they do not apply for there they do violence, either to the subject under discussion or to the person being addressed, or even to the woman herself who delivers a final judgment without having taken all of her own reactions into account.

The same sort of unrelated thinking also appears in a man when he is identified with reason or the logos principle and does not himself think, but lets " it" think.

Such men are naturally especially well-suited to embody the animus of a woman.

But I cannot go into this further because I am concerned here exclusively with feminine psychology.

One of the most important ways that the animus expresses itself, then, is in making judgments, and as it happens with judgments, so it is with thoughts in general.

From within, they crowd upon the woman in already complete, irrefutable forms.

Or, if they come from without, she adopts them because they seem to her somehow convincing or attractive.

But usually she feels no urge to think through and thus really to understand the ideas which she adopts and, perhaps, even propagates further.

Her undeveloped power of discrimination results in her meeting valuable and worthless ideas with the same enthusiasm or with the same respect, because anything suggestive of mind impresses her enormously and exerts an uncanny fascination upon her.

This accounts for the success of so many swindlers who often achieve incomprehensible effects with a sort of pseudo-spirituality.

On the other hand, her lack of discrimination has a good side; it makes the woman unprejudiced and therefore she frequently discovers and appraises spiritual values more quickly than a man, whose developed critical power tends to make him so distrustful and prejudiced that it often takes him considerable time to see a value which less prejudiced persons have long since recognized.

The real thinking of women (I refer here to women in general, knowing well that there are many far above this level who have already differentiated their thinking and their spiritual natures to a high degree) is preeminently practical and applied.

It is something we describe as sound common sense, and is usually directed to what is close at hand and personal.

To this extent it functions adequately in its own place and does not actually belong to what we mean by animus in the stricter sense.

Only when woman’s mental power is no longer applied to the mastering of daily tasks but goes beyond, seeking

a new field of activity, does the animus come into play.

In general, it can be said that feminine mentality manifests an undeveloped, childlike, or primitive character; instead of the thirst for knowledge, curiosity; instead of judgment, prejudice; instead of thinking, imagination or dreaming; instead of will, wishing.

Where a man takes up objective problems, a woman contents herself with solving riddles; where he battles for knowledge and understanding, she contents herself with faith or superstition, or else she makes assumptions.

Clearly, these are well-marked pre-stages that can be shown to exist in the minds of children as well-as in those of-primitives.

Thus, the curiosity of children and primitives is familiar to us, as are also the roles played by belief and superstition.

In the Edda there is a riddle contest between the wandering Odin and his host, a memorial of the time when the masculine mind was occupied with riddle guessing as woman’s mind is still today.

Similar stories have come down to us from antiquity and the Middle Ages.

We have the riddle of the Sphinx, or of Oedipus, the hair-splitting of the sophists and scholastics.

So-called wishful thinking also corresponds to a definite stage in the development of the mind.

It appears as a motif in fairy tales, often characterizing something in the past, as when the stories refer to "the time when wishing was still helpful. "

The magic practice of wishing that something would befall a person is founded on the same idea.

Grimm, in his German mythology, points to the connection between wishing, imagining, and thinking.

According to him,

"An ancient Norse name for Wotan or Odin seems to be Oski or Wish, and the Valkyries were also called Wish Maidens. Odin, the wind-god and wanderer, the lord of the army of spirits, the inventor of runes, is a typical spirit god, but of a primitive form still near to nature."

As such, he is lord of wishes.

He is not only the giver of all that is good and perfect as comprehended under wishing, but also it is he who, when evoked, can create by a wish.

Grimm says, "Wishing is the measuring, outpouring, giving, creating power. It is the power that shapes, imagines, thinks, and is therefore imagination, idea, form."

And in another place he writes:

" In Sanskrit 'wish' is significantly called manorathaJ the wheel of the mind - it is the wish that turns the wheel of thought."

The woman's animus in its superhuman, divine aspect is comparable to such a spirit and wind-god.

We find the animus in a similar form in dreams and phantasies, and this wish character is peculiar to feminine thinking.

If we bear in mind that power to imagine means to man nothing less than the power to make at will a mental image of anything he chooses, and that this image, though immaterial, cannot be denied reality, then we can understand how it is that imagining, thinking, wishing, and creating have been rated as equivalents.

Especially in a relatively unconscious condition, where outer and inner reality are not sharply distinguished but flow into one another, it is easily possible that a spiritual reality, that is, a thought or an image, can be taken as concretely real.

In primitives, too, there is to be found this equivalence between outer concrete and inner spiritual reality. (Levy-Bruhl gives many examples of this, but it would take us too far afield to say more about it here.)

The same phenomenon is found very clearly expressed in feminine mentality.

We are astonished to discover, on closer inspection, how often the thought comes to us that things must happen in a certain way, or that a person who interests us is doing this or that, or has done it, or will do it.

We do not pause to compare these intuitions with reality.

We are already convinced of their truth, or at least are inclined to assume that the mere idea is true and that it corresponds to reality.

Other phantasy structures also are readily taken as real and can at times even appear in concrete form.

One of the animus activities most difficult to see through lies in this field, namely, the building up of a wish-image of oneself.

The animus is expert at sketching in and making plausible a picture that represents us as we would like to be seen, for example, as the "ideal lover," the "appealing, helpless child," the "selfless handmaiden," the "extraordinarily original person," the "one who is really born to something better," and so-on.

This-activity naturally lends the-animus power-over us until we voluntarily, or perforce, make up our minds to sacrifice the highly colored picture and see ourselves as we really are.

Very frequently, feminine activity also expresses itself in what is largely a retrospectively oriented pondering over what we ought to have done differently in life, and how we ought to have done it; or, as if under compulsion, we make up strings of causal connections.

We like to call this thinking; though, on the contrary, it is a form of mental activity that is strangely pointless and unproductive, a form that really leads only to self-torture.

Here, too, there is again a characteristic failure to discriminate between what is real and what has been thought or imagined.

We could say, then, that feminine thinking, in so far as it is not occupied practically as sound common sense, is really not thinking, but, rather, dreaming, imagining, wishing, and fearing (i.e., negative wishing).

The power and authority of the animus phenomenon can be partly explained by the primitive mental lack of differentiation between imagination and reality.

Since what belongs to mind- that is, thought- possesses at the same time the character of indisputable reality, what the animus says seems also to be indisputably true.

And now we come to the magic of words.

A word, also, just like an idea, a thought, has the effect of reality upon undifferentiated minds.

Our Biblical myth of creation, for instance, where the world grows out of the spoken word of the Creator, is an expression of this.

The animus, too, possesses the magic power of words, and therefore men who have the gift of oratory can exert a compulsive power on women in both a good and an evil sense.

Am I going too far when I say that the magic of the word, the art of speaking, is the thing in a man through which a woman is most unfailingly caught and most frequently deluded?

But it is not woman alone who is under the spell of word-magic, the phenomenon is

prevalent everywhere.

The holy runes of ancient times, Indian mantras) prayers, and magic formulas of all sorts down to the technical expressions and slogans of our own times, all bear witness to the magic power of spirit that has become word.

However, it can be said in general that a woman is more susceptible to such magic spells than a man of a corresponding cultural level.

A man has by nature the urge to understand the things he has to deal with; small boys show a predilection

for pulling their toys to pieces to find out what they look like inside or how they work. In a woman, this urge is much less pronounced.

She can easily work with instruments or machines without its ever occurring to her to want to study or understand their construction.

Similarly, she can be impressed by a significant-sounding word without having grasped its exact meaning.

A man is much more inclined to track down the meaning.

The most characteristic manifestation of the animus is not in a configured image (Gestalt) but rather in words (logos also means word).

It comes to us as a voice commenting on every situation in which we find ourselves, or imparting generally

applicable rules of behavior.

Often this is how we first perceive the animus to be different from the ego, long before it has crystallized into a personal figure.

As far as I have observed, this voice expresses itself chiefly in two ways.

First, we hear from it a critical, usually negative comment on every movement, an exact examination of all motives and intentions, which naturally always causes feelings of inferiority, and tends to nip in the bud all initiative and every wish for self-expression.

From time to time, this same voice may also dispense exaggerated praise, and the result of these extremes of judgment is that one oscillates to and fro between the consciousness of complete futility and a blown-up sense of one’s own value and importance.

The- animus’ second way of speaking is confined more or less exclusively to issuing commands or prohibitions,

and to pronouncing generally accepted viewpoints.

It seems to me that two important sides of the logos function are expressed here.

On the one hand, we have discriminating, judging, and understanding; on the other, the abstracting and setting up of general laws.

We could say, perhaps, that where the first sort of functioning prevails the animus figure appears as a single person, while if the second prevails, it appears as a plurality, a kind of council.

Discrimination and judgment are mainly individual, while the setting up and abstracting of laws presupposes an agreement on the part of many, and is therefore more appropriately expressed by a group.

It is well known that a really creative faculty of mind is a rare thing in woman.

There are many women who have developed their powers of thinking, discrimination, and criticism to a high degree, but there are very few who are mentally creative in the way a man is.

It is maliciously said that woman is so lacking in the gift of invention, that if the kitchen spoon had not been invented by a man, we would today still be stirring the soup with a stick!

The creativity of woman finds its expression in the sphere of living, not only in her biological functions as mother but in the shaping of life generally, be it in her activity as educator, in her role as companion to man, as mother in the home, or in some other form.

The development of relationships is of primary importance in the shaping of life, and this is the real' field of feminine creative power.

Among the arts, the drama is outstandingly the one in which woman can achieve quality with man.

In acting, people, relationships, and life are given form, and so woman is there just as creative as man.

We come upon creative elements also in the products of the unconscious, in the dreams, phantasies, or phrases that come spontaneously to women.

These products often contain thoughts, views, truths, of a purely objective, absolutely impersonal nature.

The mediation of such knowledge and such contents is essentially the function of the higher animus.

In dreams we often find quite abstract scientific symbols which are hardly to be interpreted personally but represent objective findings or ideas at which no one is more astonished, perhaps, than the dreamer herself.

This is especially striking in women who have a poorly developed thinking function or a limited amount of culture.

I know a woman in whom thinking is the "inferior function," whose dreams often mention problems of astronomy and physics, and also refer to technical instruments of all sorts.

Another woman, quite nonrational in type, when reproducing unconscious contents, drew strictly geometric figures, crystal-like structures, such as are found in text books on geometry or mineralogy.

To others still, the animus brings views of the world and of life that go far beyond their conscious thinking and show a creative quality that cannot be denied.

However, in the field where the creative activity of woman flowers most characteristically, that is, in human relationships, the creative factor springs from feeling coupled with intuition or sensation, more than from mind in the sense of logos.

Here, the animus can be actually dangerous, because it injects itself into the relationship in place of feeling, thus making relatedness difficult or impossible.

It happens only too frequently that instead of understanding a situation - or another person - through feeling and acting accordingly, we think something about the situation or the person and offer an opinion in place of a human reaction.

This may be quite correct, well-intentioned, and clever, but it has no effect, or the wrong effect, because it is right only in an objective, factual way.

Subjectively, humanly speaking, it is wrong because in that moment the partner, or the relationship, is best served not by discernment or objectivity but by sympathetic feeling.

It very often happens that such an objective attitude is assumed by a woman in the belief that she is behaving admirably, but the effect is to ruin the situation completely.

The inability to realize that discernment, reasonableness, and objectivity are inappropriate in certain places is often astonishing.

I can only explain this by the fact that women are accustomed to think of the masculine way as something in itself more valuable than the feminine way and superior to it.

We believe a masculine objective attitude to be better in every case than a feminine and personal one.

This is especially true of women who have already attained a certain level of consciousness and an appreciation of rational values.

Here I come to a very importance difference between the animus problem of the woman and the anima problem of the man, a difference which seems to me to have met with too little attention.

When a man discovers his anima and has come to terms with it, he has to take up something which previously

seemed inferior to him. It counts for little that naturally the anima figure, be it image

or human, is fascinatingly attractive and hence appears valuable.

Up to now in our world, the feminine principle, as compared to the masculine, has always stood for something inferior.

We only begin at present to render it justice.

Revealing expressions are, "only a girl," or, "a boy doesn’t do that," as is often said to boys to suggest that their behavior is contemptible.

Then, too, our laws show clearly how widely the concept of woman’s inferiority has prevailed.

Even now in many places the law frankly sets the man above the woman, gives him greater privileges, makes him her guardian, and so on.

As a result, when a man enters into relationship with his anima he has to descend from a height, to overcome a resistance - that is, his pride - by acknowledging that she is the "Sovereign Lady" (Herrin) as Spitteler called her, or, in Rider Haggard’s words, "She-who-must-be-obeyed."

With a woman the case is different.

We do not refer to the animus as "He-who-must-be-obeyed," but rather, as the opposite, because it is far too easy for the woman to obey the authority of the animus - or the man - in slavish servility.

Even though she may think otherwise consciously, the idea that what is masculine is in itself more valuable than what is feminine is born in her blood.

This does much to enhance the power of the animus.

What we women have to overcome in our relation to the animus is not pride but lack of self-confidence and the resistance of inertia.

For us, it is not as though we had to demean ourselves (unless we have been identified with the animus), but as if we had to lift ourselves.

In this, we often fail for lack of courage and strength of will.

It seems to us a presumption to oppose our own unauthoritative conviction to those judgments of the animus, or the man, which claim a general validity.

For a woman to work herself up to a point of such apparently presumptuous spiritual independence often costs a great deal, especially because it can so easily be misunderstood or misjudged.

But without this sort of revolt, no matter what she has to suffer as a consequence, she will never be free from the power of the tyrant, never come to find herself.

Viewed from the outside, it often seems to be just the other way round; because all too frequently one is aware only of an overweening assurance and aplomb, and very little modesty or lack of confidence is evident.

In reality, this defiant and self-assured, or even contentious attitude, should be directed against the animus, and is so intended at times, but generally it is the sign of a more or less complete identification with it.

Not only in Europe do we suffer from this now superannuated veneration of men, this overvaluation of the masculine.

In America, too, where it is customary to speak of a cult of woman, the attitude does not seem to be fundamentally different.

An American woman physician of wide experience has told me that all her women patients suffer from a depreciation of their own sex, and that with all of them she has to drive home the necessity of giving the feminine its due value.

On the other hand, there are extremely few men who undervalue their own sex; they are, on the contrary, for the most part extremely proud of it.

There are many girls who would gladly be men, but a youth or man who would like to be a girl would be looked upon as almost perverse.

The natural result of this situation is that a woman’s position with respect to her animus is quite different from a man’s relation to his anima.

And because of this difference in attitude, many phenomena which the man cannot understand as parallel to his anima experience, and vice. versa, are to be ascribed to the fact that in these problems the task of the man and the woman are different.

To be sure, the woman does not escape sacrifice.

Indeed, for her to become conscious means the giving up of her specifically feminine power.

For by her unconsciousness, woman exerts a magical influence on man, a charm that lends her power over him.

Because she feels this power instinctively and does not wish to lose it, she often resists to the utmost the

process of becoming conscious, even though what belongs to the spirit may seem to her extremely worth striving for.

Many women even keep themselves artificially unconscious solely to avoid making this sacrifice.

It must be admitted that the woman is very often backed up in this by the man.

Many men take pleasure in woman’s unconsciousness.

They are bent on opposing her development of greater consciousness in every possible way, because it seems to them uncomfortable and unnecessary.

Another point which is often overlooked and which I would like to mention lies in the function of the animus in contrast to that of the anima.

We usually say offhand that animus and anima are the mediators between the unconscious contents and consciousness, meaning by this that both do exactly the same thing.

This is indeed true in a general way, but it seems important to me to point out the difference in the roles played by the animus and the anima.

The transmission of the unconscious contents in the sense of making them visible is the special role of the anima.

It helps the man to perceive these otherwise obscure things.

A necessary condition for this is a sort of dimming of consciousness; that is, the establishment of a more feminine consciousness, less sharp and clear than man’s, but one which is thus able to perceive in a wider field things that are still shadowy.

Woman’s gift as seer, her intuitive faculty, has always been recognized.

Not having her vision brought to a focus gives her an awareness of what is obscure and the power to see what is hidden from a keener eye.

This vision, this perception of what is otherwise invisible, is made possible for the man by the anima.

With the animus, the emphasis does not lie on mere perception - which as was said has always been woman’s gift – but true to the nature of the logos, the stress is on knowledge, and especially on understanding.

It is the function of the animus to give the meaning rather than the image.

It would be a mistake to think that we are making use of the animus if we turn ourselves over to passive phantasies.

We must not forget that as a rule it is no achievement for a woman to give rein to her powers of phantasy; non-rational happenings or images whose meaning is not understood seem something quite natural to her; while to the man, occupation with these things is an achievement, a sort of sacrifice of reason, a descent from the light into darkness, from the clear into the turbid.

Only with difficulty does he say to himself that all the incomprehensible or even apparently senseless contents of the unconscious may, nonetheless, have a value. Moreover, the passive attitude which visions demand accords little with the active nature of a man.

To a woman, this does not seem difficult; she has no reservations against the non-rational, no need to find at once a meaning in everything, no disinclination to remaining passive while things sweep over her.

For women to whom the unconscious is not easily accessible, who only find entrance to its contents with difficulty, the animus can become more of a hindrance than a help if it tries to understand and analyze every image that comes up before it can be properly perceived.

Only after these contents have entered consciousness and perhaps already taken form ought the animus to exert its special influence.

Then, indeed, its aid is invaluable, because it helps us to understand and to find a meaning.

Yet sometimes a meaning is communicated to us directly from the unconscious, not through images or symbols, but through flashes of knowledge already formulated in words.

This, indeed, is a very characteristic form of expression of the animus.

Yet it is often difficult to discover whether we are dealing with a familiar, generally valid, and hence collective opinion, or with the result of individual insight.

In order to be clear about this, conscious judgment is again needed, as well as exact discrimination between oneself and the animus. Emma Jung, Animus and Anima, Page 2-27

1. https://smile.amazon.com/Animus-Anima-Essays-Emma-Jung/dp/B0041BEXY8/ref=sr_1_3?crid=JHACG2JBJH4V&dchild=1&keywords=emma+jung+animus+and+anima&qid=1626599257&sp

---

People who have a creative side and do not live it out are most disagreeable clients. (2021-07-20 04:01)

[paypal _donation _button border="5"]

"People who have a creative side and do not live it out are most disagreeable clients. They make a mountain out of a molehill, fuss about unnecessary things, are too passionately in love with somebody who is not worth so much attention, and so on. There is a kind of floating charge of energy in them which is not attached to its right object and therefore tends to apply exaggerated dynamism to the wrong situation."
– Marie-Louise von Franz, Shadow and Evil in Fairy Tales
tags: artists, creativity, writers
Read more quotes from Marie-Louise von Franz

[1]Shadow and Evil in Fairy Tales

People who have a creative side and do not live it out are most disagreeable clients.

They make a mountain out of a molehill, fuss about unnecessary things, are too passionately in love with somebody who is not worth so much attention, and so on.

There is a kind of floating charge of energy in them which is not attached to its right object and therefore tends to apply exaggerated
dynamism to the wrong situation.

One can ask them why they exaggerate, why it is so important, but the over-importance or overemphasis is not made consciously.

The charge goes into their personal foolishnesses because a part of the dynamic center is not parked or not in connection with the right motivation.

The moment these people devote themselves to what is really

important, the whole overcharge flows in the right direction, ceasing to heat up things not worth so much emotional attention.

Repressed creativity is one of the most frequent reasons for such an attitude, but repression of the religious function in the psyche often results in this tendency to one-sided exaggeration as well.

The religious function is probably the strongest drive in the human psyche.

If it is not directed toward its natural goal, it loads up the other areas of life and gives them an unmerited emotionality.

Laurens van der Post points this out in Journey into Russia, where he shows that because the religious function of the psyche is mutilated by an atheistic ruling system, this exaggeration is sometimes applied most ridiculously: in certain

country regions the peasants have made electricity their god and will call their boy "Voltage" and the girl "Electra."

They talk about new dams, or currents, or dynamos which have been built with the same awe with which in former times they would have
spoken of religious matters.

He also describes a pathetic scene he observed when visiting Lenin’s mausoleum.

He was quite struck by this rather badly embalmed little bourgeois of the nineteenth century, lying there with his neatly cut beard and
having sometimes to be re-embalmed because the worms still ate him.

He saw some simple country folk come in, a Russian peasant and his daughter.

The man looked in a rather stunned way at this corpse in the glass coffin and took off his cap.

Presently he gave a pious look to his daughter, intimating that they should go.

After making the sign of the cross, they went quietly out again. If there is no God, we make one out of a dead man! Marie-Louise Von Franz, Shadow and Evil in Fairy Tales, Page 259-260

1. https://smile.amazon.com/Shadow-Fairy-Tales-Foundation-Books/dp/0877739749/ref=sr_1_3?dchild=1&keywords=marie+louise+von+franz+fairy&qid=1611047345&sr=8-3

In Gnostic systems, the archons that keep humanity imprisoned are not so much to be seen as eviL (2021-07-20 04:39)

[paypal _donation _button border="5"]

[1]The Apocalypse of the Reluctant Gnostics by Stuart Douglas

Consequently, the defining feature of Jungian Gnostic soteriology, one that does not have the same degree of emphasis in the Gnostic texts, is the need for a growth in consciousness in this life.

According to the Gnostics we are, metaphorically, nothing more than a bunch of drunken, somnambulist zombies who have fallen prey to the veil of ignorance spun by the archons that keeps us imprisoned in the world of matter.

Jung, no stranger to bluntness himself, was somewhat more circumspect in regard to our fallen state, and noted that humanity's worst sin was unconsciousness.

Therefore, the key to salvation in Jung's Gnostic vision, which would directly influence his psychology, is to become more conscious.

In Gnostic systems, the archons that keep humanity imprisoned are not so much to be seen as evil—although their effects are very much evil—rather they are to be seen as being ignorant, and of a very limited, unfeeling, robotic consciousness.

As a result, the key to achieving salvation is not so much overcoming evil, but about becoming more conscious, and this pursuit of increasing consciousness is certainly the direction taken by the soteriological aspects of Jung's gnosis.

However, whereas for the Gnostics, gnosis was a means to an end, and that end was escape, for Jung, gnosis, in terms of expanded consciousness, was both the means and the end itself in many ways.

For the Gnostics the return to the Pleroma involved a dissolution of the opposites back to their original, non-differentiated state.

However, for Jung, this dissolution posed a great danger and was the sin of unconsciousness, and a retreat back into nothingness and non-existence, in other words, death.

As has been noted above, in Jung's view, life is dependent on differentiation.

No differentiation, no life, and without life there can be no growth in consciousness.

Consciousness demands the differentiation of opposites, and growth in consciousness demands the reconciliation and integration of the opposites.

Differentiation of the opposites is what saves humanity from unconsciousness.

Yet, in Jung's view all of humanity's problems result from the splitting of opposites in the psyche, both the personal psyche, and the collective psyche.

Reconciliation and integration of the differentiated opposites is what saves. Stuart Douglas, Apocalypse of the Reluctant Prophet, Page 126

1. https://smile.amazon.com/Apocalypse-Reluctant-Gnostics-Stuart-Douglas/dp/1782206078/ref=sr_1_1?dchild=1&keywords=stuart+douglas+reluctant&qid=1626079440&sr=8-1

“To Cross the Great Water” A Conversation with Marion Woodman By Jill Mellick (2021-07-21 04:04)

[paypal _donation _button border="5"]

Image: [Left] Marion Woodman [Right] Jill Mellick

[1]**“To Cross the Great Water” A Conversation with Marion Woodman By Jill Mellick**

Marion Woodman: So, Jill, what had you thought we might talk about?

Jill Mellick: Well, Marion, when you asked me to be the one to choose the topic a while ago, the words “water” and “blue” kept coming to me.

MW: Water, Jill?

JM: Water! So, because the word kept coming, I mused about the role of water—within and without—in our lives, yours and mine.

So many bodies of water we’ve each crossed. Many times. “It furthers one to cross the great water.”1

MW: I’ve never looked at that! I think it’s extraordinary that you picked on water!

Of course, we’re both familiar with how important water is in the imagery of the unconscious.

But how important water has been and is to me physically in my life! And at an imaginal level! And as a pointer to where I wanted to go and where I've lived and how I've behaved ... "Water, water, everywhere ..."2

I've never thought about this, about how many of my decisions were based on water, on whether there was space to see the horizon.

Even choosing where I was going to speak: if there was water, a beach—particularly in the wintertime, of course, walking out under a night sky with that "eternal note of sadness"3 roaring in, the sound of the waves ... How many decisions I have made beside water!

I tell you until this moment, I've never really thought about Port Stanley, the town beside Lake Erie where I was born, never thought about my roots as being in the lake.

I lived there for the first seven years of my life and the water was part of my life. We were down by the lake almost every day.

In the wintertime, we walked along the beach where it was icy but invigorating. And fish were a daily part of our diet. We took it all for granted.

I had an experience there of nearly drowning.

I was sitting on the bottom of the lake when my father found me and brought me back in.

After my family left Port Stanley, we had a cottage up on Inverary Heights and the lake was always present in the summertime.

Much later, before Ross and I moved into our present condominium, our house in London [Ontario], although not truly "by" the water, actually had water behind it.

Ross used to walk along beside it to go to the university. So many decisions I've made have been based on water!

Workshops for example—like the ones at Pajaro Dunes [in Northern California] where we used to lead Body Soul Rhythms intensives for years.

Ross and I would go out on the beach and walk for two or three hours and watch the pelicans and the tiny birds that dance right at the edge of the water.

Now we go to Grand Bend for the workshops [on Lake Huron], which, as you know, is closer to my home.

Then of course I think of our cottage on the island. [ShaSha, the island in Georgian Bay, Ontario, that Marion and her husband, Ross, owned and where they spent summers.

Jill's paintings of ShaSha appear in Coming Home to Myself.4]

I think of sitting at the desk, the table, looking out on the vast expanse of Georgian Bay.

Getting up in the morning at four o'clock, watching the sun rise, sitting there just watching the sun gradually take over the sky, gradually take over the water, watching the loons turning upside down in the water, the ducks.

As I would sit there, I would go out of consciousness into my own depths and let ideas float up. Being in the waters of my own unconscious, writing from that place.

Putting the pen down and looking at it all again.

Feeling it all come through, letting that happen, letting the space take over, writing from there, and going with those rhythms. No fear whatsoever.

JM: Fear of—

MW: —Of dying into archetypal space where I'd get lost and never come back.

Because that, as you know, can happen, sometimes, with a writer.

I always realized the depth of Georgian Bay and the container of stone that was each of those islands. It was a primal world.

When we went into the woods behind the cabin, we were in primal space.

Somebody must have walked there some time but we couldn't feel it.

We were with the pink rock—the oldest rock in the world, I've been told. We had a friend who could shape rock.

He created "rooms" on the island. Each room had its own monumental identity, its own name.

So our home, "Miranda," was just a tiny cabin on the edge. But my joy was in contact with the water. I loved the space.

No—nothing, nothing interfering with that space ... And ... ahhh!

JM: I remember your pointing out the "great beyond" to me, the horizon line beyond the islands.

We'd sit out at the end. What did you call it? Prophet's Point?

MW: Mt. Sinai! It was indeed "prophet's point!" It was a huge rock, on the highest point of the island.

We had to climb up to the top. Hours we'd spend out there, by ourselves and with guests. At night we'd go there and be with the stars.

We were in an eternal world. When I say that, I feel the wash that goes through me.

It’s as if my body is empty of everything except that eternal rhythm, moving through my musculature.

We had all the special points on the island named.

But we knew we were only perched there for a moment in eternity—and perched we were!

There was nothing we could really hang on to.

The word “perched” became very meaningful when I had a fall that landed me on the rocks below; I realized the precariousness of the eternal and how tiny we are.

JM: And the journey across to the island was almost as important as being there.

MW: Yes, it was. I suppose water for me is a bridge.

JM: Bridging worlds.

MW: Bridging. Always bridging. It was a forty minute journey in the boat. It was a ritual.

We were leaving land. Ross and I were not sailors.

We were not used to living in the wild. We bought the island when we were well into middle age.

So for us, the journey across was a Passover into a very different world that demanded different energies from us.

Very exciting!

We were like two kids exploring a world we didn’t really know or understand but found terribly enticing.

Then, for several years, I invited doctors and therapist friends like you to come to help me with those weeklong intensive retreats for women each summer.

Remember how the journey there and the crossing of the bay was such a ritual for us all?

How we would drive all those hours to Parry Sound? And sing!

Th en we would get in the boat and begin that journey out into an eternal space we had inherited for a few seconds in eternity.

We were cut off from the mainland and there we did our work in that mystical, mysterious world.

We had to be extremely careful leaving the island, too, because that's where accidents happened.

Taking "the treasure" home became very important because, in the flurry of getting ready to leave, there was often an accident if there wasn't recognition that we were in transitional space.

JM: Speaking of "taking the treasure home," I remember our taking the garbage back on the boat with us! For practical reasons, of course, because of bears and so on, but to "cross the great water" with the garbage seemed symbolically important as well: to have what was no longer needed contained and disposed of responsibly.

I always found myself singing on the way back to Parry Sound through the passages.

I often sang "Suzanne": "She shows you where to look amid the garbage and the flowers."5

I'd look at us all, at the garbage and flowers we were bringing across the water. The last time we were there, I somehow knew we wouldn't return....

MW: We took the essence, the treasure, and we also took what was no longer needed, took it away from the island to dispose of in a meaningful way.

JM: Did you go swimming in the summers in Georgian Bay?

MW: Oh yes. I'm not a good enough swimmer to dare to go out with two hundred feet below me, so I had what I called my "Bumblebee," which was a gorgeous yellow life jacket.

I used to be out three or four hours a day in my "Bumble." I could do all sorts of things with my legs and arms with no fear.

I wouldn't have dared go without it but I loved the water. I never really learned to swim.

I think I might have been a good swimmer if I'd dared to take the Bumble off.

JM: So you both loved the water and feared it?

MW: I feared it. Absolutely. Always feared it. Let's say I had and have immense respect for it.

The kids [Marion's brother, Jungian analyst Fraser Boa's children] always used to laugh at my Bumble but I was confident with it.

I could handle myself with all the swimming motions with no fear of drowning.

I'm sure the fear was from that early, almost fatal accident when my father rescued me.

JM: Th at experience of your father's rescuing you sounds a little like your description of

how you would go out of consciousness into your own depths and let ideas float up to consciousness for your writing.

MW: Th at is true.

JM: Th e conscious masculine energy—

MW: Yes!

JM: —That brought you up.

MW: Th at brought me up, and brought me back into … life.

JM: Did you see the film, Th e Piano?6

MW: Yes I did. Oh, yes, I did, Jill! I not only saw it; I lived it! [laughs] Even as I sit here right now, I can feel it in my body.

JM: I think of that moment when the woman finally escapes her husband's cruelty in the small boat with her lover and daughter.

Her beloved piano, her only voice, falls overboard.

The rope attached to the piano wraps round her boot and pulls her overboard as well.

Th ere is that excruciating moment when she seems to be choosing whether to struggle free or give up. She chooses life.

The film, for me, can be seen as a myth about redemption of the feminine principle—and of women—and about sacrifices we make to live our own lives. I was reminded of that when you described yourself "sitting on the bottom of the lake."

But as a child, of course, you would have had no idea….

MW: I had given up. I was about three or four.

I remember splashing around in the water trying to stay up. I knew my father was on the shore but couldn't get my feet onto the bottom.

I can remember the fear but I also remember giving up … relaxing into the thought, "I can't win on this one."

I was partially unconscious when my father got me.

I think, you know, there's something in me that measures, even now, whether I can win on this one or I can't, by which I mean

whther I can move into life at a new level or perhaps not move into life at all. It's strange to say that, Jill, but that's the way it is.

JM: We don't have to include this exchange in the final version, you know. At this point, this is all written in water, not stone!

MW: Well, that's the way I handled the cancer.

It's the way I always seem to handle experiences like that: I may live and I may not.

I'll do everything I can but if this is my time, this is my time.

JM: The way you've spoken and written about these experiences before has sounded more ... you've smiled a little when you've said, "I might give up." Today, you seem to have more equanimity....

MW: I've smiled when I've said "I might give up"?

JM: It hasn't sounded to me as though your feelings have been simply "Oh well, if it's my time, it's my time."

It has sounded to me rather as though there's something that draws you, another perhaps archetypal world.

Even today, you were talking earlier about the possibility of "dying into archetypal space where I'd get lost and never come back."

It sounds as though it's a beautiful place for you.

MW: ... Yes.... It is. I am not afraid of it. I know it's a highly controversial place.

I know that it's very much related to the Death Mother. And ... I know you could say, "Well, once you start feeling yourself hooked in there, it's pretty hard to pull yourself through and out the other side.

It is easier to surrender to death if you're in that space.

But so far I haven't hit that space and I still really, really try to stay on the side of life.

But I'm well acquainted with the other side, not only through my own experience but through my experience with dying people. I think there is a place where ... the fear has gone.

And something totally other is on the other side.

JM: You've said you felt close to that other world even as a child. Is that how you now view that early lake experience?

MW: Yes. Now I do remember, too, the comfort of knowing that my father was there and that he would take care of it.

But I was unconscious enough that I just let go.

JM: I think of another important body of water in your life, the Zurichsee.

I remember your telling me how you saw a man jump off a bridge into the lake only to surface, much, much later, near you—to your relief.

MW: Th e man on the bridge had to do with our marriage. I had been studying in Zurich for several months. I was at the lake every day.

My apartment was five minutes from the lake. So I could go down any time I wanted—and did. Ross came to visit me from Canada.

It was a critical time of growth in our marriage. We were beside the water and saw a man hurl himself off the bridge.

The man was living out, in Ross's eyes, Ross's fear and conviction that the marriage was over, life was over, everything was finished.

I didn't identify with the man but I sure identified with what was happening to Ross.

And that ran my blood cold. Those were terrible moments for both of us.

And the relief I felt when that man came out of the water very, very close to us! Th at was a huge Passover for Ross.

It was a whole new relationship coming out of the water.

We bought ourselves, for our new relationship, an ancient candlestick. We took it home and burned a candle in it.

Th at was our way of saying a new relationship is wanted, is coming through the fire.

JM: Fire out of the water.

MW: Spirit.

JM: I smile when I remember you told yourself, on being shocked at the size of an audience shortly after you published Addiction to Perfection7:

"Marion, you should never have left the church basement in Port Stanley!"

You certainly had traveled a long way from the church basement by the time you got to Zurich.

And didn't it really all begin when you did what all we Canadians and Australians did in those decades: cross the great water to go to what we thought of as the center of culture: Britain, Europe?

MW: Yes, Jill. Like you, I did an English Honors degree [a graduate degree, equivalent to a U.S. Master of Arts, offered in universities following British academic tradition].

So my world had been Coleridge, Byron, Keats, Shelley, the Bronte sisters, George Eliot, Jane Austen, Virginia Woolf—very big.

And William Blake—oh my goodness. London London London. My world was London. For four years at university.

I wanted to be in England and see it and live it through my own body. Besides, I wanted to get away from all the old images.

I didn't want to be a minister's daughter any more. I didn't want to be a schoolteacher any more.

I didn't want to have any projections on me at all.

JM: You taught before you left for England?

MW: Oh yes, I taught first. I couldn't possibly have gone to England right after the Honors degree.

I mean, I was just a frightened little girl when I left university. I couldn't have dealt with going to a foreign country at all.

So after receiving my degree, I went to the Ontario College of Education for a yearlong course that led to my teaching certificate.

That was my first venture into the world.

But when I attempted to speak during my teacher's training, I lost my voice completely.

Only because my lesson plans were so excellent was I allowed to stay! I both was and am profoundly introverted.

I know I look extraverted but I am an introvert.

That's why water is so important to me: it's essential to my introversion and to my Being and yet it is also essential to my transformative process.

The image of Aquarius, the water carrier, is so important in my world.

It's that new vision and new hope, the Aquarian splitting off from what it is into what may be.

I had a difficult time crossing the water into practice teaching.

For example, I was trying to teach Wordsworth's "Michael" to these big Grade XIII guys.

It was a poem that struck my heart profoundly—about a young man on the farm who wants to leave and go to London.

His parents loved him so very much. He brought “light to the sun and music to the wind.”

Luke promises his father they will lay the cornerstone of the sheepfold and that he will go to London and come back.

He did not come back. And he did not write letters. Old Michael used to walk “and never lifted up a single stone.”

Well, these young men were only interested in getting the highest mark in their national exams. I couldn’t deal with this.

My heart broke when I was putting this sacred material out to these guys who just wrote down everything I said and felt nothing.

So that was part of the problem and the other part was that I was shy, very shy. I eventually did learn to get my voice out.

I was training with a teacher for three weeks who said, “I want you to go home and sleep. And relax.

Then when you’re completely relaxed, come back here and speak.

There’s a man putting coal in that cellar window over there.

You have to learn about putting coal down the chute into the cellar, Miss Boa. When you learn that, you’ll be able to speak.”

Well, I went home and did exercises on my belly, particularly my lower belly.

I knew that’s what he was talking about and sure enough, when I relaxed, I could speak.

After I finished the teacher training, I taught for two years to get my permanent certificate, and I took a job in Northern Ontario, as far away as I could possibly go from everything I knew.

I had to find some kind of strength in myself that was me—that was not trying to please the university professors, not trying to please my parents, not pleasing anybody.

So this opportunity for a job came up in August—most unusual—so to Timmins I went.

And when you got in there in the wintertime, you didn’t get out.

JM: Not by the water!

MW: Not by the water.

But they had a magnificent dance floor— on springs. You could dance all night and not hurt your knees.

I learned to dance up there and to throw away all the images I had always lived with of myself and find something else inside.

In that sense, I did cross the great water at that point in dancing.

But then I grew afraid I might give up and stay in Timmins so I resigned in January and got my ticket for crossing the great water in June.

JM: And the name of the ship?

MW: The "Homeric."

JM: Of course! How could it have been named otherwise! Was it a Greek ship?

MW: No, English. I'll never forget pulling out from the station in London [Ontario] for Montreal. In those days, you used to hold on to colored papers....

JM: Streamers.

After I finished my English Honors degree and taught, I left Australia by ship and went through the same ritual.

MW: Well, nobody came down to Montreal, so when I left London, I was gone. I was in a wiped out state.

I was not conscious from London to Montreal.

JM: I got on the train, left so many I loved. I almost passed out. It was an overnight trip from Brisbane to the port in Sydney—

MW: —That's right, an overnight—mine was overnight, too....

JM: And then I got on the ship the next day. Everyone sent flowers to the cabin.

MW: None for me! My parents totally rejected my going.

JM: And then the streamers ...

MW: And then the streamers! When those streamers broke, I was scared to death and ... happy as I'd never been happy before!

Crossing the great water was immense. I had no idea what I was going to.

Things were pretty difficult, actually, when I first arrived—simply because of fear.

I got a job but then I realized there was no holiday time.

I was over there to see England, not to work in The Times newspaper office! Besides, the pay was very low.

So I thought I'd better go for teaching—good holidays. I got a job teaching in the East End. That was crossing the great water again.

It was a world I had no idea how to deal with. Several times I ended up crying in front of the class.

And the fifteen–year– old girls I was teaching would say, "Oh I didn't mean to make you cry, Miss!

I didn't mean to make you cry." I learned to love those kids so much. I found a new person in myself.

Then I met another Canadian woman and we put a rucksack on our backs and we went youth hosteling through Europe for five months.

I'm sure you did the same thing, didn't you?

JM: Exactly the same thing. As soon as we graduated and earned enough money to travel to Europe, we left, usually for a year.

It was a kind of graduation journey, an initiation, and a return to the cultural birthplace before we got serious.

Some stayed of course. We sailed for six weeks to London.

MW: Six weeks on a ship! Oh how fine!

JM: No, Marion, six long weeks! We even had an extra day sailing in the Pacific because we crossed the dateline.

We also, of course, left the southern hemisphere for the first time in our lives.

Our ship was Greek. I learned Greek dancing. My Timmins!

MW: Great!

JM: The dancing, yes. But I found shipboard life confining. I loved the ocean but disliked not being able to be truly alone.

Of course, I'm sure you did the same thing as we: bought a berth in a cabin for four below deck because it was cheap.

Everyone smoked, even in the cabins!

MW: I shared a cabin below deck. I didn't want to spend my money either. We were ten days crossing.

I was glad to get off the boat although I had learned to make the boat a safe container.

JM: It was a Bumble!

MW: It was a Bumble! Exactly, Jill! It protected me. I'd be out on the back of that ship every night.

JM: I, too—especially across the Atlantic. We hit a Force 8 gale.

The ship lost a stabilizer so it would stay at a steep angle a long time.

People were injured. We weren't supposed to go on deck; it was dangerous.

But I needed time alone, fresh air, so I'd sneak out to the stern.

Th e ship would be in the bottom of a swell. All I could see between upper and lower decks was a curved wall of water.

No horizon line. I loved it.

MW: And the water was black and the stars were shining and I was nothing between stars and sea. I loved that feeling of going through eternal space.

JM: A between space. We were each between countries, between cultures, between selves, between sea and the sky.

MW: I was between everything. And no projections to hold me back. I was simply who I was in that body on the back of that ship.

Of course, there was always someone who came along to talk but neither of us was putting anything on. It was just stars and ocean.

Th at crossing time was essential.

I went back and forth across the Atlantic in a ship three times during those years. I hated the airplane the first time I took it across to England.

I profoundly resented … well, not being able to dance for one thing!

The ships had terrific music; not getting to know people; not having the time to actually move inwardly from Canada to Europe and worse, Europe to Canada.

JM: Th e ship gave us time that a plane does not: to truly cross the great water. In planes, there's not much liminal time or space.

MW: No liminal space. And I live in liminal space a fair amount. I don't mind it—at all.

I quite like liminal space!

Because I feel partly in one world and partly in the other. I feel totally at home there. It's like our being therapists, Jill.

We're in liminal space. We're living with the archetypal world, including sea and sky.

As therapists, we're in that liminal space, hoping something will come through from the archetypal world.

At the same time, we're trying to connect to the personal world of the dreamer.

I always think of working in my office as liminal space. Th e sea is important in dreams of course.

JM: In your dreams?

MW: I dream about water at least once a week. I dream of the sea. The new imagery comes up from the sea.

Even my horses come up out of the sea. Mind you, they often have wings!

But I think the sea in my dreams also has a lot to do with my own body. My body takes and releases water regularly.

I have to have two sets of clothes of different sizes. It started when I went to Timmins, actually.

I take on water particularly when I'm trying to bring something new in or having to hold, times when I'm really birthing something—like a pregnancy.

When I'm writing a book I can put on thirty pounds!

JM: Got from eating; from—

MW: —Water. I have had to accept that if I'm going to birth a book, I have to go through this period of taking on water.

And I know it is not going to leave until the book is finished. And I find that ... upsetting, sometimes!

JM: To say the least!

MW: And I know now that is the way it is going to be.

JM: So it doesn't matter how you're sleeping or how you're eating or anything else external, it's purely a relationship between you and—

MW: —What's happening in my body. It's like "Th e Ancient Mariner."8

I feel I'm out there in a boat and the water snakes are all around me.

I do have a lot of snake dreams: snakes coming out of water or being in water—the new life, the snake bite that puts you into new space.

Like the chamber at Epidaurus. Birth, new vision comes through the water. And I certainly have always wanted to die beside water.

JM: Do I remember that water played a role in your decision to stop teaching and go to Zurich?

Is that too personal to talk about in this context?

MW: Well ... well, there comes a time in life when you speak the truth? I don't want to be too personal but let's look at it.

I'll tell you. The truth is that when I lost 100 pounds through anorexia, the water came on.

And I thought God had really betrayed me. And my anger was limitless.

I would step on the scales and I would have gained weight although I was not eating.

This was after I came back from Europe after those first two years. While I was in Europe, I was beautifully thin.

I don't think the thinness was just in my imagination.

JM: No. I've seen the photographs.

MW: Yes, I think it was fi ne and I felt perfectly fine.

But as soon as I got back to Canada the old images came back on and I started to put on weight.

JM: What does that mean to you: "the old images came back on"?

MW: Being responsible for other people; not having my freedom any more to live in the moment and be who I wanted to be, who I was in any moment.

Being a good girl, being an ideal school teacher.

JM: Th e perfect, colonial, young woman—in the collective. And there was a lot expected of us as colonial good girls.

MW: Colonial good girls.

JM: A tremendous push to conform.

MW: And, I think, a whole lot of mother complex as a teacher taking care of the children, making sure they received the understanding they didn't feel they had from their own mothers.

JM: But this was different, clearly, for you, from how it was when you were teaching in England.

MW: In England, I wasn't close enough to the children.

The world that they were coming out of, the Cockney world after the war, was so horrific, that I couldn't really relate to it.

They would come and touch me and roll their fingers down my skin ... There was a huge communication between us but I couldn't take responsibility for their psyches because I couldn't understand how they thought.

JM: If we continue the water metaphor, we might say you didn't immerse yourself, you weren't drowning in their lives.

However, when you went back to Canada, were you immersed again?

MW: Imprisoned! Th e physical weight I was carrying was prison bars.

I remember I used to hold my hands on the edge of the blackboard behind me and I would think, "If I can just hold on to this board hard enough, I won't put my fist through that window."

I felt it was a prison when I first came home.

JM: Why did you come home? Why did you cross the great water again?

MW: Good question! I sure wondered that when I found myself on the boat in Liverpool.

I remember thinking I was saying goodbye to freedom, but I knew I had to reconnect with what I had left behind.

I had led a totally free life in England for two years, but sometimes I would come in from a dance having had a fabulous time and cry for two hours without understanding why.

I knew there was another whole dimension I had to deal with and so long as I was having this kind of joy and living my "new life," the depths of my soul were—I was going to say untouched but they were being touched.

I was being profoundly influenced by the novelist Charles Morgan, who wrote The Fountain9 and The River Line,10 which was made into a play.

I was living in the theater. In those days, you got in for practically nothing to sit in the loggias.

Most Canadians have never heard of Morgan but I have French friends who adored him.

His whole interest was in finding the “I am.” I remember one of his novels about letting a man out of prison. Who was he if he was out of prison?

JM: So here you were holding on to the blackboard in Canada trying to figure out who you might be if you were out of prison.....You needed to be home to complete something....

MW: To release whatever was still in prison, yes.

And interestingly enough, living in London, Ontario, where there was no wide sea to look at, the water came inside instead of outside.

It went up and down a bit and did steady itself.

JM: What did the medical people have to say?

MW: They couldn’t explain it. Then of course Ross and I married and I continued to teach and lived the life of a university wife.

This all continued until Ross and I were on sabbatical in England in 1970 and I connected with a Jungian analyst, Dr. E. A. Bennet.

That was the beginning of getting out of the social structure that I couldn’t deal with. And never could. Never.

JM: You mean the collective—

MW: Yes.

JM: The colonial expectations of what you were supposed to be.

MW: As a school teacher, as a university department head’s wife, entertaining and so on.

And all of it would have been all right if I had found the person inside those roles, but I was still looking for her.

JM: Well, you had had her in England and Europe and then she had to go underground.

MW: She went underground. Jill, my weight went up and down according to whether I was living underground or on top of the ground.

It fluctuated sometimes fifty pounds. I just accepted that as best I could.

When I went to Dr. Bennet, I was crossing the great water between Canada and England.

I would work with him any time I was in England. And any time I was in England, the

weight went down; I was normal size.

JM: Perhaps during those summers and the sabbaticals, you were able to hold the paradox of your two lives; you could have both.

You didn't have to sacrifice one or the other.

MW: No! Didn't have to sacrifice one for the other. I was embracing both.

JM: And, in a way, crossing the water enabled you to do it.

MW: Yes. Another thing was that one sabbatical in 1963, before I even met Dr Bennet, I went to Central Drama School when I was in England so my wild side got expressed in my acting.

JM: You could try her out!

MW: And I did!

JM: Acting was a Bumble.

MW: It was my Bumble.

And it wasn't that I wanted to be crazy or do a whole lot of stupid unlived life stuff . I just wanted to ... I found out at Central Drama School that I had a zany sense of humor, which I had not known.

I mean, I discovered a person who I never knew in myself anywhere—and I sure liked her. She would say what she thought.

She had a huge capacity for emotion—no, feeling. I could bring that into my acting.

In fact, at Central Drama School, the teacher said, "Your timing is born in you and your sense of humor with an audience. We'll make a character actress of you."

It was a huge temptation. I tell you I loved it. Again, my weight plummeted.

There was no dieting. There was no ... I was so totally at home. I was finding this person that I'd never found.

We were working with poetry and with Shakespeare. I was so happy with that life. But then the sabbatical was over.

I came home and let the kids do the acting while I did the directing at the high school. Eventually even that solution collapsed.

I worked with Dr. Bennet during one sabbatical year, 1970, when Ross and I were in England, and then the three summers following.

Then I had to give up teaching in 1974.

JM: And it was the water retention that did it?

MW: It was. I had a dream before I left Dr. Bennet at the end of that sabbatical year in 1970: "Turn your face towards Jerusalem and do not turn back."

I knew that Jerusalem was Zurich. So did he.

That would be really crossing the great water: to go to Zurich and leave the safety of my home and teaching.

I had learned to love teaching school—I loved it and I didn't want to leave it.

I said to God—I know you're not supposed to make bargains but I believed that the dream was from the Divine—"If you give me two years, I will make enough money to go to Zurich.

I'm not going to ask my husband for money because the whole thing might end in divorce!"

Well, I had a marvelous time teaching school when I came back from England because I had a new sense of being when

I returned from having been in analysis for a while.

So I didn't really want to go to Zurich any more and I didn't really want any more analysis either. I was happy.

But in January of that year came the dream again, "Turn your face towards Jerusalem and do not turn back," and I thought, "I'm going to have to stay with my vow."

So I handed in my resignation at the end of January. The kids cried, I cried. By this time they were totally in love with creative drama.

Anyway, I quietly walked toward May 31st, the last day one could resign.

However, on the 31st, the principal met me on the stairs and said, "Marion, shall I throw your resignation in the waste basket? We all know you're not going to leave."

And I said to myself, "Abraham didn't have to sacrifice Isaac. He was willing to do it but he didn't have to do it. Thank you Sophia!"

The principal had freed me from having to follow through with my resignation. I went home happy happy happy.

This was the last day to resign and I didn't have to do it. God was merciful after all. Ross was delighted.

However, that night I woke up at three o'clock and my fingers were like bear claws.

Absolutely swollen stiff and three times the size they should be. By five o'clock my feet were in the same condition.

And I knew what was wrong: the great water ...

JM: You had become a body of water ...

MW: A body of water. So we went to the hospital and on the way Ross said, "Marion, I think I'd better call Bob [the Principal] and tell him you won't be back." And I said "You'd better."

He did and we both knew we had to surrender our desires to our souls' destiny.

I knew that my destiny was in the direction of Zurich and there was no getting out of it. I knew I had to cross the great water.

I see, looking back, that each of these turning points was destiny: "You are going to go that way whether you want to or not."

As dear old Dr. Bennet used to say, "You can either go like a pig squealing to the slaughter or you can muster as much grace and majesty as you can and walk."

I was in the hospital for three weeks.

I did go back to say goodbye to the kids and went to the last Morning Assembly. But I never did return to the classroom.

No it was done, finished. Finished. I mean I cannot help but accept destiny. Not once in my life. Ever.

And I've hit these points in my life repeatedly. And every time there is a crossing of the great water.

It's immense to leave "this" behind and venture out into the totally unknown world.

JM: I'm not sure you've always had a Bumble!

MW: No, I haven't. I had no Bumble when I went to India in 1968. That's for sure! I was in terror all the time. I was alone.

I didn't understand what was happening to me and no way to get through on a telephone, no way to mail even a letter because I didn't understand that it had to be franked before I put it in the slot!

So I was just sinking deeper and deeper into the great water of my imagination. Real sinking.

And I thought I was ... drowning. I hadn't begun work with Dr. Bennet at this time.

JM: What do you mean by the water of your imagination?

MW: Well, not understanding that when I went out onto the street I wasn't in the presence of evil or in danger of being killed necessarily.

But my imagination would think that the man who came up to me in the street and said that he knew that the Africans were the best lovers in the world but that Indians were second—I would think I was supposed to understand that and ... or seeing somebody, particularly a little child—and the faces of those children were so haunted—and they would take hold of my skirt and hold onto it all day so that the dress was all torn in the seams—and I would think, "What am I supposed to do with this child?" It was one unknown incident after another.

My imagination would take hold of an incident and try to give me ... Talk about a dream! A dream coming out of the sea! I was living a dream.

JM: So was it innocence? Some fellow wants to take you off and ...

MW: Oh no! I knew he was soliciting me. But how to get rid of him?

Dare I go out on the street again? Is he going to be out on the street again?

And feeling my body fill up with whatever it is you fill up with when you're terrified.

At the same time, knowing I had to venture out. I couldn't stay in the hotel room all the time. I had to venture out.

Robert Johnson said, "The reason you got along in India, Marion, was because Indians are intuitives. And they recognized your intuition."

When I was at the end of my rope, some intuitive person would take hold of me and say, "I will take care of you. I will take care of you."

And my intuition would say, "Great. You can trust this person. You can go with this person."

JM: A little like your knowing your father would find you.

MW: Yes. In that way.

I remember one day this woman came up to me out of midair and said, "Are you alone?" And the word "alone" hit me so hard that I collapsed in the street and I woke up in her hotel.

She just took this bag of bones with her. An extraordinary thing to do. She got me into a cab and took me to her hotel. She was American.

She said, "I will take you to the airport. You are in culture shock and you are not going to live if you stay here. Go home now. And I will pay the bill for it so you won't have to deal with this any longer."

And I said, "Th at would be defeat. And if I am defeated, I will have to come back. I

cannot go home. So let me go."

I said goodbye to her and thanked her very much and went back to my hotel room and got myself together again in a slightly different way.

But Jill, India was ... My life was before India and after India.

I had to let go. I couldn't control anything. And my nature was to control.

And up to that point in my life, I was trying to be in control even though I might look as though I was not.

JM: Looking as though you were spontaneous but not.

MW: In India I had to say there's nothing I can do. I will take what comes. And what came was incredible.

You know the story about my being taken off as the goddess in that sacred celebration.

What came was knowing that there was a presence taking care of me. I call her Sophia, that Black Madonna energy, that earth instinctual body that can care for you.

And does care for you, whether you know it or not. And surrendering to destiny. That's why it was before India and after India.

Dear old Dr. Bennet, you know, every time I was over there, he would say "Why did you go to India?" [laughs]

And finally I said to him, "You ask me that question every time I come. You must be getting senile!"

And he said, "I know, but you always give me a different answer! Think about that."

So India was crossing over to the feminine side of life and relating to what's happening here and now. That's what got me to Zurich.

And the waters always come. And in my dreams, water carried me to where I was going. To Zurich....

JM: To the lake, the Zurichsee ...

MW: Th e lake. Yes, the lake. I got myself beside the lake. I walked beside the lake every day, morning and night.

And I loved the air of the lake. It's the freedom. There's nobody, nothing, nothing on one side of you as you walk.

And I guess it's, as I think about it, I guess it's the eternal on one side and the human

on the other.

JM: When I was growing up in Australia, I used to walk those long, unpeopled, soft white beaches.

I would walk along the line where the wet and dry met—right along that line.

MW: That's where I walk too.

JM: I loved to do that.

MW: That's exactly where I walked.

JM: I'm fascinated by "the space between." I've painted it so often. Th at line.

Again and again, I paint the line—where wet meets dry, where sky meets sea or land. I never even noticed what I was doing until a curator of a show I was in pointed out it was in each of my paintings!

It was so central to my vision and experience that I couldn't see it.

MW: I can remember at Pajaro Dunes the little birds danced right on the edge where the tide comes in and goes out.

That's where I walk, just at that line. And feel caged in without it.

When I didn't get the apartment by the lake in Toronto, I chose one on the seventeenth floor. The sky became my sea.

For years, you know, I used to have a daily ritual, if possible, of a long, hot bath. My back bothers me now so I can't do it.

But I had all these lovely perfumes and unguents.

And I would just lie in the water and intuit what I was going to teach that day, how I was going to teach it—and let it come to me—it was in the bath that my body could completely relax.

All these ideas would come through.

And when later I was speaking in various places, I would do the same thing—have a long, hot bath.

The bathtub is a wonderfully embryonic place. Winston Churchill wrote many speeches in the bathtub.

JM: One way or the other, you've always needed space—from the bathtub to the sky.

MW: Space and silence.

JM: Space inside you ….

MW: And silence. The immensity of that silence of the sky and the sea. I can't write without that kind of space. I don't do well.

Much as I love my garden and much as I have fi re, a lot of fire, in my dreams, it's the water that is my …

JM: … Inspiration?

MW: Inspiration … It's what gives me space.

JM: For some reason, I find myself inwardly revising the Twenty-Third Psalm as you're speaking. I'm replacing "the Lord" with "space": "Space is my shepherd … It maketh me to lie down beside the still waters. It restoreth my soul …"11

MW: Well, I say the Twenty-third Psalm about three times a day! Or sing it! I sing it.

Always when I used to go out in the boat, when we used to ride the boat into Perry

Sound I would sit in the back of the boat and sing, "Unto the hills around do I lift up my longing eyes" or the Twenty-third Psalm.

My two favorite hymns, which I sang as hard as I could all the way back! I need space on at least one side of me.

JM: I need to live close to a coast.

My mother spent her pregnancy swimming in the Pacific; I spent all childhood vacations on the beach.

Now I go to local beaches and Kauai and Straddie [Stradbroke Island off the Australian coast] as often as I can.

MW: While I wasn't born on a coast, I was born on a lake. But it still turns out to be—

JM: —"The eternal on one side and the human on the other" as you said earlier.

MW: And without that, I … I feel the same thing about my apartment in Toronto now.

I really can't justify having it because I don't work there very much.

But to lose that sky? Is that the end of my writing? Hmm. Is that the end of my freedom?

It's a very real question. It's not giving up the apartment that's the problem; it's giving up sky. That is my space.

JM: That is your creative space.

MW: That is my creative space.

JM: You must have felt the same thing about ShaSha.

MW: Oh yes! Looking out at that water, with the loons in the morning ... Th at was where Pregnant Virgin12 was born. And several other books, too.

Well. I wonder how we're going to bring this conversation all together, to end it!

JM: Well ... for some reason, I'd like to mention an image—I don't know why but I've trusted my intuition all along with this ... It's the image of a aptismal font ...

MW: Oh I had a great dream about the baptismal font once! Didn't I ever tell you?

JM: No you didn't; I just have an image of a baptismal font and ... a father figure, your father the minister perhaps.

Possibly this image came to me because I know you grew up with a baptismal font being a part of your life.

MW: It was one of the last dreams I had in analysis with Dr. Bennet. I was in my father's church. It was his last church before I left home.

I was in the front of the church and suddenly I had a terrific desire to run on the top of the pews. So I went out of the pulpit in great glee, jumped up on the pew and ran the length of the church on the top of the pews, an impossible thing to do but anyway, I did it in the dream.

I turned a somersault through the baptismal font located at the back of the church, and landed in a blue feather tick—it was a particular color of blue.

And I knew I was home.

I was baptized into my own soul's journey. I was free—that sacred turning upside down had set me free.

JM: It furthered you to cross the great water of the baptismal font.

MW: That's right. And crossing the great water of the font gave me the freedom to find my own faith.

Postscript from Jill Mellick

I transcribed this conversation flying to Kauai, where my tiny vacation home on the beach symbolically links my California life to my native home in Australia.

The next day, I phoned Marion in London, Ontario, to review details. As we closed, I described the Pacific horizon line to her.

I hung up, walked to the kitchen, and my eye fell on something a previous guest had left behind the coffeepot: a can of tuna labelled “Bumble Bee: In Water.”

Endnotes

1 Th e I Ching or Book of Changes, Richard Wilhelm (trans.), Princeton, NJ, Bollingen Series, XIX, Princeton University Press, 1950.

2 Samuel Taylor Coleridge, “Th e Rime of the Ancient Mariner,” The Complete Poems (Penguin Classics), London, Penguin, 1997.

3 Matthew Arnold, “Dover Beach” (1867), Poems (Everyman Poetry), London, Phoenix, 1978, 78.

4 Marion Woodman and Jill Mellick, Coming Home to Myself, Berkeley, CA, Conari Press, 1998.

5 Leonard Cohen, “Suzanne.”

6 Th e Piano, Screenplay by Jane Campion, Directed by Jane Campion, Jan Chapman Productions, 1992, CIBY 2000.

7 Marion Woodman, Addiction to Perfection, Toronto, Inner City Books, 1982.

8 Coleridge, “Ancient Mariner.”

9 Charles Morgan, Th e Fountain, London, Grosset & Dunlap, 1934.

10 Charles Morgan, River Line, New York, Ballantine Books Reprint Edition, 1988.

11 “Twenty-third Psalm,” Th e Bible, King James Version.

12 Marion Woodman, Th e Pregnant Virgin, Toronto, Inner City Books, 1985.

Abstract

Jill Mellick, “‘To Cross the Great Water’: A Conversation with Marion Woodman,” in THE SAN FRANCISCO JUNG INSTITUTE LIBRARY JOURNAL, 2006, 25:2, 66–89.

This conversation between friends, co-authors, and colleagues, Marion Woodman and Jill Mellick, explores the role of great bodies of water in their lives, with particular focus on Marion Woodman’s personal history.

They explore: Woodman’s perception of water’s physiological, physical role in her life and its transformative symbolic role in her dreams; its function as a liminal space and source of being, inspiration, and restoration; its function as a carrier and bridge between cultures,

particularly between the colonial cultures of Canada, Australia and England in the 1950s and 1970s; its role in choices of where to live, work, and retreat, with special reference to the Woodmans' island, ShaSha, in Georgian Bay, Ontario; water's role in literature and film, with special reference to the film

The Piano. Particular mention is made of the Pacific and Atlantic Oceans, Georgian Bay (Canada), Stradbroke Island (Australia), Pajaro Dunes (Northern California), and the Zurichsee (Switzerland).

1. https://www.jstor.org/stable/10.1525/jung.1.2006.25.2.66

Sonu Shamdasani – Incipit Phanes (2021-07-21 04:20)

[paypal _donation _button border="5"]

[1]**Sonu Shamdasani – Incipit Phanes**

Carl Gustav Jung (1875-1961) was one of the most prominent psychologists in the twentieth century.

His work was at once foundational for depth psychology, and pivotal for intellectual, cultural and religious history.

During the course of his career, he attempted to establish an interdisciplinary science of analytical psychology (or, as he preferred to call it, complex psychology), and apply its insights to psychiatry, criminology, psychotherapy, personality psychology, anthropology, physics, biology, education, the arts and literature, the history of the mind and its symbols, comparative religion, alchemy, contemporary culture and politics, among other fields.

Many of these have in turn been decisively marked by his thought, though not always acknowledged as such: in 1963,

Henry Murray pungently described Jung's work as 'a trough at which unconscionable plagiarists are wont to feed' (Murray 1963: 469).

At the same time, Jung's work continues to have a wide general readership, and analytical psychology has an established presence in the psychotherapeutic world.

However, serious historical study of Jung and his psychology has, until relatively recently, lagged significantly behind that of comparable figures.

This is despite the fact that Jung could be considered the most historically minded of twentieth century psychologists, as attested by the vital role of cultural history as a resource for a phylogenetic psychology in Transformations and Symbols of the Libido of 1912, his lectures on the history of psychology at the Swiss Federal Institute of Technology in 1933-4, his seminars on the history of dream interpretation between 1936 and 1941, through to his late studies of religious and alchemical symbols

and collective psychological transformations through time (Jung 1912; 1933-34).

As he put it to Aniela Jaffé, 'it became clear to me that without history there can be no psychology' (Jung/Jaffé 1962: 205). Indeed, in a letter to Christiana Morgan, Jung wrote of the existence of a responsibility to history (C. G. Jung Papers Collection, ETH Zurich University Archive).

In the terms of Jung's personal cosmology, such responsibility could be understood as a means of attending to the legacy of the dead.

Likewise, historical study is in turn one means of attending to Jung's legacy.

In 1947, Jung wrote to a correspondent, 'I can soon say with Schopenhauer: legor et legar (I am read and shall be read)' (to Jolande Jacobi, 8 July 1947.

In Adler 1972: 470). Not only read, but also studied 'as a cultural historical phenomenon' (to use the title of his 1934 article on Freud) (CW 15: §§44-59).

There are a number of indications that Jung knew that his work would one day be the subject of historical study: such as his

presentation of the history of the development of his own conceptions as an introduction to analytical psychology in 1925 (Jung 1925), his positive reception in the 1950s of Ira Progoff's doctoral dissertation on his work (Roelli de Angulo 1952: 205-218), his careful

preservation of manuscripts and drafts, correspondences, the manuscript corpus of the Black Books and The Red Book and his wishes that the latter be placed in an archive for future study, as well as his complex engagement with the biographical projects of E. A. Bennet, Lucy Heyer and Aniela Jaffé (Shamdasani 2005).

However, the very range of the fields traversed by Jung through his career raises the question of where Jung history sits.

The historical study of his work has justly been considered part of the histories of medicine, science, psychology and religion. Indeed many important contributions, as well as methodological approaches, have come from scholars primarily working in these fields.

This very dispersal makes it hard to find one's way in this labyrinth and keep abreast with current developments.

It suggests the desirability of a dedicated organ of and for Jung history.

However, this is not an attempt to autonomise the field in the interests

of disciplinary formation, or to separate it from adjacent domains of historical study, rather the contrary: to recognise the maturation of Jung's work as a subject of historical study from a variety of disciplinary vertices, and one which can reciprocally contribute to its intersecting disciplines.

It is to furthering this that the emergence of Phanês is dedicated.

This project emerged out of a series of meetings in London at the Health Humanities Centre in UCL and at the Maison Interuniversitaire des Sciences de l'Homme at the University of Strasbourg, organised by Christine Maillard and myself.

We would like to thank the UCL Global Engagement Office, and the Research Unit 'Mondes germaniques et nord-européens' for their essential support, which has enabled this to come into being. Sonu Shamdasani, Phanes Vol. I 1918, Page 1-3.

1 On 31 October 1957, Aniela Jaffé informed Jack Barrett of the Bollingen Foundation that Jung had suggested that The Red Book and The Black Books be given to Basle University Library under restriction for 'about 50 or 80 years, or a longer period of time' (Bollingen archives, Library of Congress).

Jaffé gave a similar account to Kurt Wolff mentioning 30, 50 or 80 years as the possible restriction (undated, received, 30 October 1957), (Kurt Wolff Papers, Beinecke Library, Yale University).

REFERENCES

Adler, Gerhard (ed.). 1972. C. G. Jung Letters 1:1906-1950, in collaboration with Aniela Jaffé. Princeton: Princeton University Press (Bollingen Series).

Murray, Henry. 1963. ‘On the plenitude of Jung’. PsycCRITIQUES 8 (12): 469.

Jung, Carl Gustav. 1934. ‘Sigmund Freud in his Historical Setting’. Collected Works of C. G. Jung. vol. 15: §§44-59.

———–—. 1912. Transformations and Symbols of the Libido. Collected Works of C. G. Jung. vol. B.

———–—. 1925. Introduction to Jungian Psychology: Notes on the Seminar on Analytical Psychology given in 1925, ed. William McGuire, Revised ed. Sonu Shamdasani. Princeton: Princeton University Press (Philemon Series, 2012).

———–—. 1933-1934. History of Modern Psychology: Lectures at ETH Zurich, Vol. 1., 1933-1934, ed. Ernst Falzeder, with a foreword by Ulrich Hoerni, trs. Ernst Falzeder, Mark Kyburz and John Peck. Princeton: Princeton University Press (Philemon Series, 2018).

———–—. 1936-1941. Dream Interpretation Ancient and Modern: Notes From the Seminar Given in 1936-1941, eds Maria Meyer-Grass, Lorenz Jung and John Peck, tr. Ernst Falzeder with the collaboration of Tony Woolfson. Princeton: Princeton University Press (Philemon Series, 2014).

Jung, Carl Gustav / Jaffé, Aniela. 1962. Memories, Dreams, Reflections, tr. Clara and Richard Winston. New York: Vintage Books, 1989.

Roelli de Angulo, Ximena. 1952. ‘Comments on a doctoral dissertation’. In William McGuire and R. F. C. Hull (eds.). C. G. Jung Speaking: Interviews and Encounters. Princeton: Princeton University Press (Bollingen Series, 1977): 205-218.

Shamdasani, Sonu. 2005. Jung Stripped Bare by His Biographers, Even. London: Karnac.

1. https://phanes.live/wp-content/uploads/2018/12/Sonu-Shamdasani-Incipit-Phan%C3%AAs-Phanes-1-1-2018.pdf

---

Miss Hannah: Do you suppose it has anything to do with ectoplasm? (2021-07-21 04:39)

[paypal _donation _button border="5"]

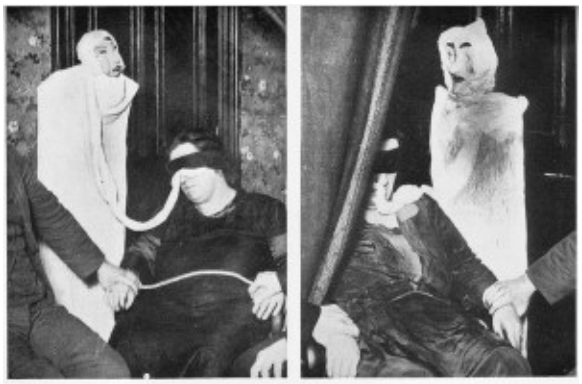


PLATE XV
"Phantoms" photographed during a séance with Mrs. Duncan at her home. Note mask-like faces, "coat-hanger" shoulders, and warp and weft of material.

[1]Black Books

The physical substance purportedly formed by physical mediums in a trance state. In a seminar on March 21, 1934, Jung stated,

"Ectoplasm is exactly like whitish worms; when photographed it looks like that, most gruesome, and it has the touch of a reptile.

Quite independently of each other, people have described the strange feeling it gave them; they said one could compare it to the touch of a reptile's skin, soft, and yet tight, no bones in it, like rubber.

Flournoy once described to me a hand he had touched: it was not exactly like a hand, there were only three fingers, and it was not a human touch, there were no bones in it, yet it was hard and elastic.

He took hold of it and it gradually melted in his grasp; that impressed him the most, the fact that it actually melted, changed its quality, becoming thinner and thinner until finally

there was nothing left.

These are strange phenomena which we cannot explain" (VS , vol. 2, pp. 1376- 77). The Black Books, Vol. VII, Page 238, fn 250

Miss Hannah: Do you suppose it has anything to do with ectoplasm?

Dr. Jung: A number of cases have been observed where the ectoplasm started from the genitals, and it may be that it is the double; I don't
know, I have not had enough experience in that respect to decide.

At all events it is a symbol. Now that child is a monster, and that is like what figure we have already spoken of? The Visions Seminar, Page 828

If, however, you can believe that a so-called ghost is an exteriorization of a living being, it is at once perfectly possible, for as it is a possibility that you perceive something which surely you have not seen or heard or smelt or touched, so truly objective effects are possible which you cannot possibly have produced.

For instance, it is utterly impossible for me to knock against that wall from my place here because my arm cannot extend so far, but if you assume that there is a possibility of exteriorization, as in a telepathic vision, you can assume that I am able to exteriorize a part of myself-whatever force it may be-and that that thing can knock against the wall.

You might think it was a ghost, but a photograph taken in that moment shows a stream of ectoplasm going out from my hand or any other part of my body, which reaches the wall and knocks there.

You may have seen the photographs of the Crawford experiments.

Now those things are by no means a swindle; although very peculiar, they are facts, but observation shows that it needs a medium from whom those effects issue and by whom they are produced.

So there is a certain objectivity about it, but that does not prove that it is the ghost of a dead man or an elemental; we cannot prove the existence of objective ghosts because we simply cannot find any evidence for it.

If you study the theory of cognition, say Kant's Critique of Pure Reason, you know why it can never be proved; there is as little possibility of a proof in that case as there is of proving that the world is infinite; it cannot be proved because it is simply beyond our means.

You may have more or less convincing subjective experiences, but you cannot prove that they are what you take them for.

Those gruesome pictures of ectoplasm prove an objectivation that does exist, it is something tangible and even accessible to physical
experimentation, it can be photographed and weighed, but that it is a ghost one cannot say with absolute certainty. Carl Jung, The Visions Seminar, Page 1186-1187

Many years before I ever heard of ectoplasm, before the war, a patient had a very peculiar dream.

It was a borderline case of schizophrenia where there was a high degree of libido withdrawal, and then these phenomena of duplication, or abnormal life of dead things, can occur in the individual. But instead of projecting this duplication of life into objects,

in her dream it came out of her own body; she dreamt that a whitish mass, like foam, issued from her neck, and gradually formed into
a face which was as if plastered or stuck onto that foamy mass, exactly like the photographs in the books by Schrenck-Notzing.

She had never seen such things, because they were then not known.

But in the same week I got the first publication of the kind. I could only understand that dream psychologically, I did not think it had anything to do with parapsychology, but it struck me very much.

I thought it must be typical because I had seen similar things in dreams before.

In the work of artists who are on the borderline, Picasso for instance, you see these peculiar figures with the duplication of forms, a head, perhaps, sticking out in the wrong place; that is the same phenomena-a snake could stick out of the figure just as well. Carl Jung, Visions Seminars, Page 1376-1377.

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1LQTLLAF1RJJ5&dchild=1&keywords=jung+black+books&qid=1609246797&sprefix=j

---

Sonu Shamdasani - Questioning the Unconscious (2021-07-22 03:06)

[paypal _donation _button border="5"]

Sonu Shamdasani - Questioning the Unconscious

Is there an unconscious?

This question has generally been posed and answered in a binary form.

After centuries of disputation, one could draw up a lengthy list of illustrious protagonists lined up on either side of the aisle.

One could further subdivide and classify the types of arguments used in favour of the existence of the unconscious, and the types of refutations.

The initial binary form of this debate is further complicated by the multiplicity of models of the unconscious that have been proposed, and the explicit, or implicit models of the unconscious proposed in any given refutation.

Furthermore, veritable battles have raged between proponents of different models of the unconscious.

One could imagine a complex Linnean taxonomy of the different unconsciouses, complete with a genealogical table of lineages, branchings, hybrids and variations.

There are no signs of any increasing consensus emerging between the competing conceptions of the unconscious, rather an ongoing process of spontaneous generation of yet more conceptions.

From the standpoint of intellectual history, such classificatory projects would doubtless serve as useful aids to clarification, assisting both proponents and opponents in being clear as to precisely what they are referring to, in the conceptual Babel and confusion of tongues that surrounds much talk of the unconscious.

At the same time, the need for such projects raises the question of whether there is much continued utility in continuing to consider this question in the binary form in which it has generally been posed up till now: or even, whether there remains much point in proposing new conceptions of the unconscious, given the vast stockpile of models which have already been developed, and correspondingly whether there is any need to develop new refutations, given the range of arguments which have already been deployed.

Within the binary form of this question, there is no independent criterion for adjudication: the protagonists themselves propose their own ‘rules of the game,’ which are usually incommensurable with those of their opponents, and by which, unsurprisingly, they have deemed themselves to have won.

We are faced then with an endless agonistic debate for which there appears to be no possibility for the matter to be finally settled in any remotely consensual manner.

Perhaps then, one should rethink the very terms of the question and ask whether it might be more useful to reconsider it, or even to set it to one side.

For regardless of whether one could crown anyone on either side of this debate as the ultimate winner, the unconscious ‘exists,’ as the Durkheimians might put it, as a ‘social fact’: there are by now countless individuals who have attested, and continue to attest, on the basis of personal testimony, to have an unconscious, while at the same time, there are countless other individuals who would deny having an unconscious, and who utilise other terms by which to understand themselves, and others.

Consequently, it is valuable to approach the study of concepts of the unconscious, how they have been developed, taken up, and rejected, from the standpoint of other disciplinary modes of enquiry: such as history, anthropology and the health humanities. For more than a

century, psychology has sought to understand human behaviour.

It is now timely to attempt to turn the lens upon psychology itself, to view it from the outside, to study its theories and practices as intrinsically historically and culturally specific formations, whatever their claims to universality.

It is only in such a way that its effects upon society can begin to be mapped.

Let us first briefly review the history of concepts of the unconscious.

As a concept, the ‘unconscious’ is inseparable from that of ‘consciousness,’ and throughout its history, has variously figured as an extension, supplement, or opposite to particular conceptions of consciousness.

As a further division or stratification of a dualistic framework, it ultimately forms a subchapter within the larger history of concepts of consciousness.

Its initial developments took place in German philosophy, commencing with Gottfried Wilhelm Leibniz’s (1646-1716) notion of the ‘petites perceptiones,’ perceptions which were too small to be perceived, but which determined our behaviour without our thinking of them.

An example would be when one heard the sound of waves, it followed that one was affected by the sound of each wave, which were too faint to be heard individually.

It was in post-Kantian idealism that the unconscious underwent its most extensive development.

For Friedrich Schelling (1775-1854), the unconscious was conceived as the productive force or ground of consciousness. Consciousness was equated with volition, and the unconscious with the involuntary.

The heyday of the unconscious was in nineteenth century German philosophy.

While the concept of consciousness waned, that of the unconscious waxed. In the philosophies of Carl Gustav Carus (1789-1869) and Eduard von Hartmann (1842-1906), much of what had previously been ascribed to memory, imagination or the passions increasingly became ascribed to the unconscious.

Many mental functions now had ‘un’ prefix attached to them. However, the content of the unconscious was generally conceived as representations - the key term, paradoxically, of the philosophy of consciousness.

With each successive edition of von Hartmann’s best-selling Philosophy of the Unconscious, the unconscious itself expanded

Alongside these philosophical developments, concepts of the unconscious were developed in nineteenth century British physiology, through an expansion of the concept of reflex action.

Under the rubric of ‘unconscious cerebration,’ William Carpenter (1813-1855) maintained that

a large proportion of mental activity took place automatically, which was unconscious.

At the same time in German biology, notions of organic memory arose, based on Jean Baptiste Lamarck's (1744-1829) theory of the inheritance of acquired characteristics and Ernst Haeckel's (1834-1919) biogenetic law, that ontogeny recapitulated phylogeny.

Through figures such as Ewald Hering (1834-1918), transindividual and collective concepts of the unconscious were developed, wherein the unconscious was seen to contain and transmit the history of the race.

For the new dynamic psychologies at the end of the nineteenth century, the unconscious presented an ideal term. It was a site where new universal laws could be discovered and where periodic tables could be established.

It enabled them to delineate their own domain of the mind and people it with a plethora of objects, mechanisms and special modes of functioning.

This 'inner' world vastly expanded.

The unconscious of the psychologists had to be differentiated from that of the philosophers, to enable it to be presented as a scientific concept. In most cases, this was simply accomplished through a denial of filiation.

There was little that could not be explained via the unconscious: dreams, delusions, passions, inspirations, and even religious experience.

These developments did not pass uncontested: in 1890, in The Principles of Psychology, William James commented that the distinction between the consciousness and the unconsciousness of a mental state was "the sovereign means for believing what one likes in psychology, and of turning what might be a science into a tumbling-ground for whimsies."2

One may note that James did not limit his critique to the unconscious: he came to discard the notion of consciousness, in favour of a monistic metaphysics of radical empiricism, noting in 1904 that "those who still cling to it are clinging to a mere echo, the faint rumour left behind by the disappearing 'soul' upon the air of philosophy."3

As the basis for an explanation of psychopathology, the unconscious was taken up for a while in twentieth century psychiatry, and more widely within psychotherapy, where it became a means of explaining human behaviour in general and a new source for self-knowledge, which increasingly came to signify knowledge of what was unconscious, in some shape or form, to the self. Interpretation generally took the form of the translation of conduct into the theoretical language of the unconscious.

In the twentieth century, the unconscious became institutionalised, spawning a sizeable network of associations, guilds and training societies.

Supported by the motor of therapeutic practice, theories of the unconscious have functioned in a productive way: far from being perpetually rediscovered and uncovered in a positivistic manner, the psychological unconscious was an artifact raised and reared in the therapeutic clinic.

Theories of the unconscious, like many other psychological theories, do not only function as descriptions, but also act as theatrical scripts, stage directions and modes of emplotment, utilising particular narrative strategies.

It would be useful to study these from the perspective of literary theory.

However, this is by no means to say that the unconscious produced by such operations is illusory, unreal, or merely fictitious. Psychologies and psychotherapies have generated a plethora of what I term 'optional ontologies' through which individuals have come to rescript their lives.

'The' unconscious has been one of the most prominent of these.

As such, it has become one of the most powerful artefacts of modern psychology and psychotherapeutics.

From this perspective, one may raise the question of what type of objects such unconsciouses are, and what uses they have been put to.

In this regard, concepts of the unconscious clearly had significant epistemological and professional utility, which was interconnected.

The unconscious was conceived as a natural object, which was transhistorical and cross-cultural. For psychoanalysts, everyone whoever lived must have had an unconscious, and furthermore, one whose laws had been discovered and laid down by Freud. There was no place for cultural variation, or the possibility of accepting that other people and cultures might have equally compelling alternative ontological conceptions and effective narratives of sickness and healing with no need for an unconscious.

Consequently, historical and cross-cultural variations were nullified. With the unconscious, psychologists had their own epistemological object, with its particular laws, processes and modes of functioning, just like other natural sciences, with compendious grammars of interpretive rules, which required special modes of training and instruction to be initiated into. This gave the impression that the epistemological and disciplinary separation of psychology from other disciplines has been successfully negotiated.

Within theories of psychotherapy, notions of the unconscious led to conceptions that the task of the psychotherapist lay in uncovering partially recessed unconscious representations which were concealed to the subject themselves but visible to the psychotherapist, whose task was one of transcribing behaviour into the theoretical language of the unconscious.

As such, the unconscious became a manner of rescripting the narrative description of a life, and a mode of hermeneutics for giving it significance.

This language clearly did not remain a professional preserve, and was taken on by large social groupings,

for whom it became a compelling form of self-description.

The unconscious became a social idiom, entering the vernacular.

Consequently, continuing to pose the question of whether the unconscious exists or not doesn't help very much, for whatever one's views on this may be, we faced today with a situation where large bodies of people consider that they (and others) have an unconscious, and larger bodies of people consider that they (and others) don't.

Geographically speaking, it would be possible in an approximate sense to chart this on a map upon which one would in all likelihood see the greatest density of individuals 'with an unconscious' conglomerated around the European and American metropoles, with a minimal density in the so-called developing nations, such as Africa, China and India.

The geographical distribution immediately raises the question of ethnocentricity, and the status of forms of thought that may have not been nurtured on the particular conceptual developments that took place, for instance, in nineteenth-century German philosophy, or where psychology and psychotherapy have not had major societal impacts.

Given this situation, it would be useful to imagine how an anthropology of psychology might envisage such questions.

For instance, one might ask, how does one come to acquire an unconscious?

Is there greater susceptibility among particular age groups? Are there typical conversion experiences which give rise to the conviction of the reality of a particular unconscious?

Why do people choose a particular type of unconscious? How do people try out different unconsciouses? What leads one to lose an unconscious? What effects, beneficial or otherwise, has living with an unconscious had on people's lives, in their own estimation? How does the unconscious compare with other optional ontologies?

As Edward Sapir and Benjamin Lee Whorf observed years ago, the terms and linguistic differentiations available to us are by no means neutral, and may generate particular forms of experience.

This suggests that one may fruitfully explore the particular phenomenology of 'living with an unconscious.'

To conceive of individuals as choosing to have an unconscious, is, I contend, descriptive of what regularly occurs.

Such a choice is by nature paradoxical, and in effect cancels itself out: it is to accede to a state of affairs which conceals the elective element.

For if one contends that everyone who lives, has lived or will live inevitably has, had or will have an unconscious, there plainly cannot be any choice involved.

There is no 'opt-out' clause, no intrinsic right to any other form of self-description, which are readily relegated to the status of illusions or delusions.

The world is then divided simply into those who recognise that they have an unconscious, and

those who have an unconscious but fail to recognise that they have one.

Conversely, for those who deny the existence of the unconscious, the world is divided into those who recognise this state of affairs, and others who cling to an illusory phantasm.

By contrast, the recognition of the factor of choice restores the active role of agency, and so acknowledges the right, on the one hand, for an individual to have an unconscious if they so desire, and also, for others not to.

At a socio-political level, such a democratising recognition of the multiplicity of ontologies and models of self-understanding that exist in a society at any given time is surely a better way to increase tolerance of difference. Such tolerance: according to the other the basic right to their own form of self-understanding,

in this instance, to have, or not to have, an unconscious, is surely a necessary step towards understanding them in their own terms, and fostering peaceful coexistence in these fraught times.

Further Reading

Borch-Jacobsen, Mikkel. Making Minds and Madness: From Hysteria to Depression, (Cambridge, Cambridge University Press, 2009).

Borch-Jacobsen, Mikkel, and Sonu Shamdasani. The Freud Files: An Inquiry into the History of Psychoanalysis, (Cambridge, Cambridge University Press, 2012).

Carroll, John. Language, Thought and Reality: Selected Writings of Benjamin Lee Whorf, (Cambridge, MIT Press, 1956).

Ellenberger, Henri. The Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry, (New York, Basic Books, 1970).

Gauchet, Marcel. L'Inconscient cerebral, (Paris, Editions du Seuil, 1992).

Liebscher, Martin, and Angus Nicholls, Thinking the Unconscious: Nineteenth-Century German Thought, (Cambridge, Cambridge University Press, 2010).

Mandelbaum, David, ed. Selected Writings of Edward Sapir, (Berkeley, University of California Press, 1949).

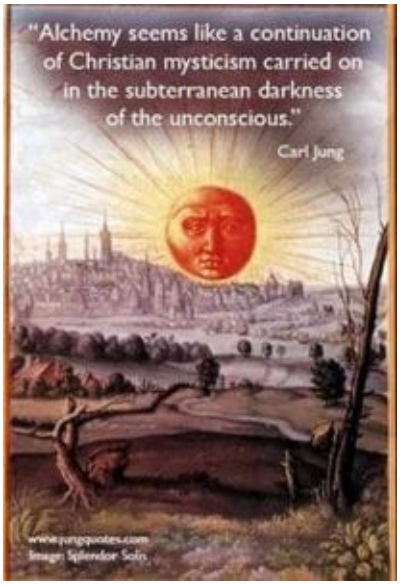
Richards, Graham. Putting Psychology in Place: A Critical Historical Overview, (New York, Routledge, 2010).

Shamdasani, Sonu. Jung and the Making of Modern Psychology: The Dream of a Science, (Cambridge, Cambridge University Press, 2003).

Smith, Roger. Between Mind and Nature: A History of Psychology, (London, Reaktion Books, 2013).

The mind shies away, but life wants to flow down into the depths. **(2021-07-22 04:04)**

[paypal _donation _button border="5"]


"Alchemy seems like a continuation of Christian mysticism carried on in the subterranean darkness of the unconscious."
Carl Jung
www.jungquotes.com
Image: Splendor Solis

[1]Symbols of Transformation

The sun, rising triumphant, tears himself from the enveloping womb of the sea, and leaving behind him the noonday zenith and all its glorious works, sinks down again into the maternal depths, into all-enfolding and all-regenerating night. (Cf. figs. 3, 24.)

This image is undoubtedly a primordial one, and there was profound justification for its becoming a symbolical expression of human fate: in the morning of life the son tears himself loose from the mother, from the domestic hearth, to rise through battle to his destined heights.

Always he imagines his worst enemy in front of him, yet he carries the enemy within himself—a deadly longing for the abyss, a longing to
drown in his own source, to be sucked down to the realm of the Mothers.

His life is a constant struggle against extinction, a violent yet fleeting deliverance from

ever-lurking night.

This death is no external enemy, it is his own inner longing for the stillness and profound peace of all-knowing non-existence, for all-seeing sleep in the ocean of coming-to-be and passing away.

Even in his highest strivings for harmony and balance, for the profundities of philosophy and the raptures of the artist, he seeks death, immobility, satiety, rest.

If, like Peirithous, he tarries too long in this abode of rest and peace, he is overcome by apathy, and the poison of the serpent paralyses him for all time.

If he is to live, he must fight and sacrifice his longing for the past in order to rise to his own heights.

And having reached the noonday heights, he must sacrifice his love for his own achievement, for he may not loiter.

The sun, too, sacrifices its greatest strength in order to hasten onward to the fruits of autumn, which are the seeds of rebirth.

The natural course of life demands that the young person should sacrifice his childhood and his childish dependence on the physical parents, lest he remain caught body and soul in the bonds of unconscious incest.

This regressive tendency has been consistently opposed from the most primitive times by the great psychotherapeutic systems which we know as the religions.

They seek to create an autonomous consciousness by weaning mankind away from the sleep of childhood.

The sun breaks from the mists of the horizon and climbs to undimmed brightness at the meridian.

Once this goal is reached, it sinks down again towards night.

This process can be allegorized as a gradual seeping away of the water of life: one has to bend ever deeper to reach the source.

When we are feeling on top of the world we find this exceedingly disagreeable; we resist the sunset tendency, especially when we
suspect that there is something in ourselves which would like to follow this movement, for behind it we sense nothing good, only an obscure, hateful threat.

So, as soon as we feel ourselves slipping, we begin to combat this tendency and erect barriers against the dark, rising flood of the unconscious and its enticements to regression, which all too easily takes on the deceptive guise of sacrosanct ideals, principles, beliefs, etc.

If we wish to stay on the heights we have reached, we must struggle all the time to consolidate our consciousness and its attitude.

But we soon discover that this praiseworthy and apparently unavoidable battle with the years leads to stagnation and desiccation of soul.

Our convictions become platitudes ground out on a barrel-organ, our ideals become starchy habits, enthusiasm stiffens into automatic gestures.

The source of the water of life seeps away. We ourselves may not notice it, but everybody else does, and that is even more painful.

If we should risk a little introspection, coupled perhaps with an energetic attempt to be honest for once with ourselves, we may get a dim idea of all the wants, longings, and fears that have accumulated down there—a repulsive and sinister sight.

The mind shies away, but life wants to flow down into the depths.

Fate itself seems to preserve us from this, because each of us has a tendency to become an immovable pillar of the past.

Nevertheless, the daemon throws us down, makes us traitors to our ideals and cherished convictions—traitors to the selves we thought we were.

That is an unmitigated catastrophe, because it is an unwilling sacrifice. Things go very differently when the sacrifice is a voluntary one.

Then it is no longer an overthrow, a "transvaluation of values," the destruction of all that we held sacred, but transformation and conservation.

Everything young grows old, all beauty fades, all heat cools, all brightness dims, and every truth becomes stale and trite.

For all these things have taken on shape, and all shapes are worn thin by the working of time; they age, sicken, crumble to dust—unless they change.

But change they can, for the invisible spark that generated them is potent enough for infinite generation.

No one should deny the danger of the descent, but it can be risked.

No one need risk it, but it is certain that some one will. And let those who go down the sunset way do so with open eyes, for it is a sacrifice which daunts even the gods.

Yet every descent is followed by an ascent; the vanishing shapes are shaped anew, and a truth is valid in the end only if it suffers change and bears new witness in new images, in new tongues, like a new wine that is put into new bottles. Carl Jung, CW 5, Para 553

1. https://smile.amazon.com/Symbols-Transformation-Collected-Works-Vol-5/dp/0691018154/ref=sr_1_1?crid=VLMN2AM16KJ6&dchild=1&keywords=jung+symbols+of+transformatio

Emma Jung: The Animus as it Appears in the Images of the Unconscious
(2021-07-22 04:16)

[paypal _donation _button border="5"]

[1]Animus and Anima by Emma Jung

The Animus as it Appears in the Images of the Unconscious

Having tried to show in the foregoing how the animus manifests itself outwardly and in consciousness, I would like now

to discuss how the images of the unconscious represent it, and how it appears in dreams and phantasies.

Learning to recognize this figure and holding occasional conversations and debates with it are further important steps on our way to discriminating between ourselves and the animus.

The recognition of the animus as an image or figure within the psyche marks the beginning of a new difficulty.

This is due to its manifoldness.

We hear from men that the anima almost always appears in quite definite forms which are more or less the same in all men; it is mother or loved one, sister or daughter, mistress or slave, priestess or witch; upon occasion it appears with contrasting characteristics, light and dark, helpful and destructive, now as a noble, and now as an ignoble being.

On the contrary, for women the animus appears either as a plurality of men, as a group of fathers, a council, a court, or some other gathering of wise men, or else as a lightning change artist who can assume any form and makes extensive use of this ability.

I explain this difference in the following way: Man has really experienced woman only as mother, loved one, and so on, that is, always in ways related to himself.

These are the forms in which woman has presented herself, the forms in which her fate has always been carried out.

The life of man, on the contrary, has taken on more manifold forms, because his biological task has allowed him time for many other activities.

Corresponding to the more diversified field of man’s activity, the animus can appear as a representative or master of any sort of ability or knowledge.

The anima figure, however, is characterized by the fact that all of its forms are at the same time forms of relationship.

Even if the anima appears as priestess or witch, the figure is always in a special relationship to the man whose anima it embodies, so that it either initiates or bewitches him.

We are again reminded of Rider Haggard’s She, where the special relationship is even represented as being centuries old.

But as has been said, the animus figure does not necessarily express a relationship.

Corresponding to the factual orientation of man and characteristic of the logos principle, this figure can come on the scene in a purely objective, unrelated way, as sage, judge, artist, aviator, mechanic, and so on.

Not infrequently it appears as a "stranger."

Perhaps this form in particular is the most characteristic, because, to the purely feminine mind, the spirit stands for what is strange and unknown.

The ability to assume different forms seems to be a characteristic quality of spirit; like mobility, the power to traverse great distances in a short time, it is expressive of a quality which thought shares with light.

This is connected with the wish-form of thinking already mentioned.

Therefore, the animus often appears as an aviator, chauffeur, skier, or dancer, when lightness and swiftness are to be emphasized.

Both of these characteristics, transmutability and speed, are found in many myths and fairy tales as attributes of gods or magicians.

Wotan, the wind-god and leader of the army of spirits, has already been mentioned; Loki, the flaming one, and Mercury,

with the winged heels, also represent this aspect of the logos, its living, moving, immaterial quality which, without fixed qualities, is to a certain extent only a dynamism expressing the possibility of form, the spirit, as it were, that "bloweth where it listeth."

In dreams or phantasies, the animus appears chiefly in the figure of a real man: as father, lover, brother, teacher, judge,

sage; as sorcerer, artist, philosopher, scholar, builder, monk (especially as a Jesuit); or as a trader, aviator, chauffeur, and so forth; in short, as a man distinguished in some way by mental capacities or other masculine qualities.

In a positive sense, he can be a benevolent father, a fascinating lover, an understanding friend, a superior guide; or, on the other hand, he can be a violent and ruthless tyrant, a cruel task-master, moralist and censor, a seducer and exploiter, and often, also, a pseudo-hero who fascinates by a mixture of intellectual brilliance and moral irresponsibility.

Sometimes he is represented by a boy, a son or a young friend, especially when the woman’s own masculine component is thus indicated as being in a state of becoming.

In many women, as I have said, the animus has a predilection for appearing in a plural form as a council which passes judgment on everything that is happening,

issues precepts or prohibitions, or announces generally accepted ideas.

Whether it appears most often as one person with a changing mask or as many persons at the same time may depend on the natural gifts of the woman in question, or on the phase of her development at the moment.

I cannot enter here into all the manifold, personal, phenomenal forms of the animus,

and therefore content myself with a series of dreams and phantasies which show how it presents itself to the inner eye, how it appears in the light of the dream-world.

These are examples in which the archetypal character of the animus figures is especially clear, and which at the same time point to a development.

The figures in this series of dreams appeared to the woman concerned at a time when independent mental activity had become a problem, and the animus image had begun to detach itself from the person upon whom it had been projected.

There appeared then in a dream a bird-headed monster whose body was just a distended sac or bladder able to take on any and every form.

This monster was said to have been formerly in possession of the man upon whom the animus was projected, and the woman was warned to protect herself against it because it liked to devour people, and if this happened, the person was not killed outright but had to continue living inside the monster.

The bladder form pointed to something still in an initial stage - only the head, the characteristic organ for an animus, was differentiated. It was the head of a creature of the air; for the rest, any shape could arise.

The voracity indicated that a need for extension and development existed in this still undifferentiated entity. The attribute of greediness is illuminated by a passage from the Khandogya Upanishad/ which deals with the nature of Brahma.

It is said there:

"The wind is in truth the All-Devourer, for when the fire dies ut it goes into the wind, when the sun sets, it goes into the wind,

when the moon sets, it goes into the wind, when the waters dry up, they go into the wind, for the wind consumes them all. Thus it is with respect to the divinity. And now with respect to the self. The breath is in truth the All-Devourer, for when a man sleeps, speech goes into breath, the eye goes into breath, the ear too, and the manas, for the breath consumes them all. These then are the two All-Devourers; wind among the gods, and breath among living men."

Together with this bird-headed creature of the an there appeared to the woman a sort of fire spirit, an elementary being consisting only of flame and in perpetual motion, calling himself the son of the "lower mother."

Such a mother figure, in contrast to a heavenly, light mother, embodies the primordial feminine as a power that is heavy, dark, earth-bound, a power versed in magic, now helpful, now witch-like and uncanny, and often actually destructive. Her son, then, would be a chthonic fire-spirit, recalling Logi or Loki of northern mythology, who is represented as a giant endowed with creative power and at the same time as a sly, seductive rascal, later on the prototype of our familiar devil. In Greek mythology, Hephaestus, god of the fire of the earth, corresponds to him, but Hephaestus in his activity as smith points to a controlled fire, while the northern Loki incorporates a more elementary, undirected force of nature.

This earth fire-spirit, the son of the lower mother, is close to woman and familiar to her. He expresses himself positively in practical activity, particular!

Why in the handling of material and in its artistic treatment.

He is expressed negatively in states of tension or explosions of affect, and often, in a dubious and calamitous way, he acts as confederate to the primordial feminine in us, becoming the instigator or auxiliary force in what are generally termed "feminine devils' or witches' arts."

He could be characterized as a lower or inferior logos, in contrast to a higher form which appeared as the bird-headed air creature and which corresponds to the wind-and-spirit-god, Wotan, or to the Hermes who leads souls to Hades.

Neither of these, however, is born of the lower mother, both belong only to a faraway, heavenly father.

The motif of the variable form returned again in the following dream where a picture was shown bearing the title, "Urgo, the Magic Dragon."

A snake or dragon-like creature was represented in the picture together with a girl who was under his power.

The dragon had the ability to stretch out in all directions so that there was no possibility for the girl to evade his reach; at any movement of hers he could extend himself on that side and make escape impossible.

The girl, who can be taken as the soul, somewhat in the sense of the unconscious individuality, is a constantly recurring

figure in all these dreams and phantasies. In our dream picture she had only a shadowy outline, with blurred features.

Still entirely in the power of the dragon, each of her movements was observed and measured by him, so that her escape seemed impossible.

However, development is shown in the following phantasy, placed in India:

A magician is having one of his dancers perform before the king. Hypnotized by magic, the girl dances a dance of transformations, in which, throwing off one veil after another, she impersonates a motley succession of figures, both animals and men. But now, despite the fact that she has been hypnotized by the magician, a mysterious influence is exerted upon her by the king. She goes more and more into ecstasy. Disregarding the order of the magician to stop, she dances on and on, till finally, as though throwing off her body like a last veil, she falls to the earth, a skeleton. The remains are buried; out of the grave a flower grows, out of the flower, in t urn, a white woman.

Here we have the same motif, a young girl in the power of a magician whose commands have to be obeyed without choice.

But in the figure of the king, the magician has an opponent who sets a limit to the magician's power over the girl and

brings it about that she no longer dances at command but of her own volition. The transformation, previously only indicated,

now becomes a reality, because the dancer dies and then comes up from the earth in a changed and purified form.

The doubling of the animus figure here is especially important; on the one hand, he appears as the mag1oan, on the other, as the king. In the magician, the lower form of the animus representing magic power is represented; it makes the girl take on or imitate various roles, while the king, as already said, embodies the higher principle which brings about a real

transformation, not just a representation of one.

An important function of the higher, that is, the personal animus, is that as a true psychopompos it initiates and accompanies the soul's transformation.

A further variation of this theme is given in the same dream:

the girl has a ghostly lover who lives in the moon, and who comes regularly in the shallop of the new moon to receive a blood sacrifice which she has to make to him. In the interval, the girl lives in freedom among people as a human being.

But at the approach of the new moon, the spirit turns her into a rapacious beast and, obeying an irresistible force, she has to climb a lonely height, and bring her lover the sacrifice.

This sacrifice, however, transforms the moon-spirit, so that he himself becomes a sacrificial vessel, which consumes itself but

is again renewed, and the smoking blood is turned into a plant-like form out of which spring many-colored leaves and

flowers.

In other words, by the blood received, that is, by the psychic energy given to it, the spiritual principle loses its dangerously

compulsive and destructive character and receives an independent life, an activity of its own.

The same principle appears as Bluebeard, a well-known form of animus handed down to us in story form.

Bluebeard seduces women and destroys them in a secret way and for equally secret purposes.

In our case, he bears the appropriate name of Amandus.

He lures the girl into his house, gives her wine to drink, and afterwards takes her into an underground chamber to kill her.

As he prepares himself for this, a sort of intoxication overcomes the girl. In a sudden impulse of love, she embraces the murderer, who is immediately robbed of his power and dissolves in air, after promising to stand by her side in the future as a helpful spirit.

Just as the ghostly spell of the moon-bridegroom was broken by the blood sacrifice - by the giving of psychic energy - so

here, by embracing the terrifying monster, the girl destroys his power through love.

In these phantasies I see indications of an important archetypal form of the animus for which there are also mythological

parallels, as, for example, in the myth and cult of Dionysus.

The ecstatic inspiration which seized the dancer in our first phantasy and which overcame the girl in the story of

Bluebeard-Amandus is a phenomenon characteristic of the Dionysian cult.

There also it is chiefly women who serve the god and become filled with his spirit.

Roscher emphasizes the fact that this service of Dionysus by women is contrary to the otherwise general custom of having the gods attended by persons of their own sex.

In the story of the moon-spirit, the blood sacrifice and transformation of the girl into an animal are themes for which parallels can also be found in the cult of Dionysus.

There, living animals were sacrificed or torn to pieces by the raving maenads in their wild and god-inflicted madness.

The Dionysian celebrations also differed from the cults of the Olympic gods in that they took place at night on the mountains and in the forests, just as in our phantasy the blood-offering to the moon-spirit took place at night on a mountain top.

Some familiar figures from literature come to mind in this connection, is, for instance, the Flying Dutchman, the Pied Piper or Rat Catcher of Hamelin, and the Water Man or Elfin King of folk songs, all of whom employ music to lure maidens into their water- or forest-kingdoms. The "Stranger" in Ibsen’s Lady from the Sea is another such figure in a modern setting.

Let us consider more closely the Rat Catcher as a characteristic form of the animus.

The tale of the Rat Catcher is familiar: he lured the rats from every crack and corner with his piping; they had to follow him, and not only the rats, but also the children of the city - which had refused to reward his services - were irresistibly drawn after him and made to disappear into his mountain.

One is reminded of Orpheus who could elicit such magic sounds from his lyre that men

and beasts were forced to follow him.

This feeling of being irresistibly lured and led away into unknown distances of waters, forests, and mountains, or even into the underworld, is a typical animus phenomenon, it seems to me, and difficult to explain because, contrary to the other activities of the animus, it does not lead to consciousness but to unconsciousness, as these disappearances into nature or the underworld show.

Odin’s Thorn of Sleep, which sent any person it touched into a deep slumber, is a similar phenomenon.

The same theme is very tellingly formulated in Sir James M. Barrie’s play, Mary Rose.

Mary Rose, who has accompanied her husband on a fishing expedition, is supposed to be waiting for him on a small island called "The Island-That-Wants-To Be-Visited."

But while she waits, she hears her name called; she follows the voice and vanishes completely.

Only after a lapse of many years does she reappear, still exactly as she was at the time of her disappearance, and she is convinced that she has been on the island only a few hours, in spite of all the years that have intervened.

What is depicted here as vanishing into nature or the underworld, or as a prick from the Thorn of Sleep, is experienced

by us in ordinary living when our psychic energy withdraws from consciousness and from all application to life, disappearing into some other world, we know not where.

When this happens, the world into which we go is a more or less conscious phantasy or fairy land, where everything is either as we wish it to be or else fitted out in some other way to compensate the outer world.

Often these worlds are so distant and lie at such depths that no recollection of them ever penetrates our waking consciousness.

We notice, perhaps, that we have been drawn away somewhere but we do not know where, and even when we return to ourselves we cannot say what took place in the interval.

To characterize more closely the form of the spirit which is acting in these phenomena, we might compare its effects to those of music.

The attraction and abduction is often, as in the tale of the Rat Catcher, effected by music.

For music can be understood as an objectification of the spirit; it does not express knowledge in the usual logical, intellectual sense, nor does it shape matter; instead, it gives sensuous representation to our deepest associations and most immutable laws.

In this sense, music is spirit, spirit leading into obscure distances beyond the reach of

consciousness; its content can hardly be grasped with words - but strange to say, more easily with numbers - although simultaneously, and before all else, with feeling and sensation.

Apparently paradoxical facts like these show that music admits us to the depths where spirit and nature are still one - or have again become one.

For this reason, music constitutes one of the most important and primordial forms in which woman ever experiences spirit.

Hence also the important part which music and the dance play as means of expression for women.

The ritual dance is clearly based on spiritual contents.

This abduction by the spirit to cosmic-musical regions, remote from the world of consciousness, forms a counterpart to

the conscious mentality of women, which is usually directed only toward very immediate and personal things.

Such an experience of abduction, however, is by no means harmless or unambiguous.

On the one hand, it may be no more than a lapse into unconsciousness, a sinking away into a sort of sleeping twilight state, a slipping back into nature, equivalent to regressing to a former level of consciousness, and therefore useless, even dangerous. On the other hand it may mean a genuine religious experience and then, of course, it is of the highest value.

Along with the figures already mentioned, which show the animus in a mysterious, dangerous aspect, there stands another

figure of a different sort. In the case we are discussing, it is a star-headed god, guarding in his hand a blue bird, the bird of the soul.

This function of guarding the soul belongs, like that of guiding it, to the higher suprapersonal form of the animus.

This higher animus does not allow itself to change into a function subordinate to consciousness, but remains a

superior entity and wishes to be recognized and respected as such. In the Indian phantasy about the dancer, this higher,

masculine spiritual principle is embodied in the figure of the king; thus, he is a commander, not in the sense of a magician

but in the sense of a superior spirit having nothing of the earth or the night about him. He is not a son of the lower mother,

but an ambassador of a distant, unknown father, a suprapersonal power of light.

All these figures have the character of archetypes – hence the mythological parallels - as such they are correspondingly

impersonal, or supra-personal, even though on one side they are turned toward the individual and related to her.

Appearing with them is the personal animus that belongs to her as an individual; that is, the masculine or spiritual element which corresponds to her natural gifts and can be developed into a conscious function or attitude, coordinated with the totality of her personality.

It appears in dreams as a man with whom the dreamer is united, either by ties of feeling or blood, or by a common activity. Here are to be found again the forms of the upper and lower animus, sometimes recognizable by positive and negative signs. Sometimes it is a long-sought friend or brother, sometimes a teacher who instructs her, a priest who practices a ritual dance with her, or a painter who will paint her portrait.

Then again, a workman named "Ernest" comes to live in her house, and an elevator boy, "Constantin," takes service with her. Upon other occasions, she has to struggle with an impudent rebellious youth, or she must be careful of a sinister Jesuit, or she is offered all sorts of wonderful things by Mephistophelian tradesmen.

A distinctive figure, though appearing only rarely, is that of the "stranger."

Usually this unknown being, familiar to her in spite of his strangeness, brings, as an ambassador, some message or command from the distant Prince of Light.

With the passage of time, figures such as these described here become familiar shapes, as is the □a□e in the Outer world

with people to whom one is close or whom one meets often.

One learns to understand why now this figure, now that appears.

One can talk to them, and ask them for advice or help, yet often there is occasion to guard oneself against their insistence,

or to be irritated at their insubordination.

And the attention must always be alert to prevent one or another of these forms of the animus from arrogating supremacy to itself and dominating the personality.

To discriminate between oneself and the animus, and sharply to limit its sphere of power, is extraordinarily important; only by doing so is it possible to free oneself from the fateful consequences of identifying with the animus and being possessed by it. Hand in hand with this discrimination goes the growth of consciousness and the realization of the true Self, which now becomes the decisive factor.

In so far as the animus is a supra-personal entity, that is, a spirit common to all women, it can be related to the individual

woman as a soul guide and helpful genius, but it cannot be subordinated to her conscious mind.

The situation is different with the personal entity which wishes to be assimilated, with the animus as brother, friend, son, or servant.

Confronted with one of these aspects of the animus, the woman’s task is to create a place for it in her life and personality, and to initiate some undertaking with the energy belonging to it.

Usually our talents, hobbies and so on, have already given us hints as to the direction in which this energy can become active.

Often, too, dreams point the way, and in keeping with the individual’s natural bent, mention will be made in them of

studies, books, and definite lines of work, or of artistic or executive activities.

But the undertakings suggested will always be of an objective practical sort corresponding to the masculine entity which the animus represents.

The attitude demanded here - which is, to do something for its own sake and not for the sake of another human being - runs counter to feminine nature and often can be achieved only with effort.

But this attitude is just what is important, because otherwise the demand that is part of the nature of the animus, and

therefore justified, will obtrude itself in other ways, making claims which are not only inappropriate, as has already been

said, but which produce precisely the wrong effects.

Apart from these specific activities, the animus can and should help us to gain knowledge and a more impersonal and reasonable way of looking at things.

For the woman, with her automatic and oftentimes altogether too subjective sympathy, such an achievement is valuable; it can even be an aid in the field most peculiarly her own, that of relationship.

For example, her own masculine component can help her to understand a man - and this should be emphasized - for even

though the automatically functioning animus, with its inappropriate "objectivity," does have a disturbing effect on

human relationships, nonetheless, it is also important for the development and good of the relationship that the woman

should be able to take an objective, impersonal attitude.

Thus we see that there are not only intellectual activities in which animus power can work itself out, but that above all it makes possible the development of a spiritual attitude which sets us free from the limitation and imprisonment of

a narrowly personal standpoint.

And what comfort and help it gives us to be able to raise ourselves out of our personal troubles to supra-personal thoughts and feelings, which, by comparison, make our misfortunes seem trivial and unimportant!

To attain such an attitude and to be able to fulfil the appointed task, requires, above everything else, discipline,

and this bears harder on woman, who is still nearer to nature, than on man. Unquestionably, the animus is a spirit which does not allow itself to be hitched to a wagon like a tame horse.

Its character is far too much that of the elemental being; for our animus may lag leadenly behind us in a lethargy, or confuse us with unruly, flickering inspirations, or even soar entirely away with us into thin air.

Strict and unfailing guidance is needed to control this unstable directionless spirit, to force it to obey and to work toward a goal.

For a large number of women today, however, the way is different.

I refer to those who through study or some other artistic, executive, or professional activity, have accustomed

themselves to discipline before they became aware of the animus problem as such.

For these, if they have sufficient talent, identification with the animus is entirely possible.

However, as far as I have been able to observe, the problem of how to be a woman frequently arises in the midst of the most successful professional activity.

Usually it appears in the form of dissatisfaction, as a need of personal, not merely objective values, a need for nature, and femininity in general.

Very often, too, the problem arises because these women, without wanting to, become entangled in difficult relationships;

or, by accident or fate, they stumble into typically feminine situations toward which they do not know what attitude to take.

Then their dilemma is similar to that of the man with respect to the anima; that is, these women, too, are confronted with the difficulty of sacrificing what, to a certain degree, is a

higher human development, or at least a superiority.

They have to accept what is regarded as less valuable, what is weak, passive, subjective, illogical, bound to nature in a word, femininity.

But in the long run both these different ways presuppose the same goal, and whichever way we go, the dangers and difficulties are the same.

Those women for whom intellectual development and objective activity are only of secondary importance are also in danger of being devoured by the animus, that is, of becoming identical with it.

Therefore it is of the greatest importance that we have a counterpoise which can hold the forces of the unconscious in check and keep the ego connected with the earth and with life.

First and foremost, we find such a check in increasing consciousness and the ever firmer feeling of our own individuality;

secondly, in work in which the mental powers can be applied; and last but not least, in relationships to other people which establish a human bulwark and orientation point, over against the supra- or non-human character of the animus.

The relationship of a woman to other women has great meaning in this connection.

I have had occasion to observe that as the animus problem became acute, many women began to show an increased interest in other women, the relationship to women being felt as an ever-growing need, even a necessity.

Perhaps this may be the beginning of a feminine solidarity, heretofore wanting, which becomes possible now only through our growing awareness of a danger threatening us all.

Learning to cherish and emphasize feminine values is the primary condition of our holding our own against the masculine principle which is mighty in a double sense - both within the psyche and without.

If it attains sole mastery, it threatens that field of woman which is most peculiarly her own, the field in which she can achieve what is most real to her and what she does best - indeed, it endangers her very life.

But when women succeed in maintaining themselves against the animus, instead of allowing themselves to be devoured by it, then it ceases to be only a danger and becomes a creative power.

We women need this power, for, strange as it seems, only when this masculine entity becomes an integrated part of the soul and carries on its proper function there is it possible for a woman to be truly a woman in the higher sense, and, at the same time, also being herself, to fulfil her individual human destiny. Emma Jung, Animus and Anima, Page 27-43

NOTES

1. C. G. Jung. Psychological Types. New York: Harcourt, Brace 8c Co., Inc., 1 926. Chap. XI, sects. 48, 49; also "The Relations Between the Ego and the Unconscious" in Two Essays on Analytical Psychology. Bollingen Series XX. New York: Pantheon Press, 1 953. Pt. II, Chap. II.
2. Concerning the concept of psychic reality, see the works of C. G. Jung, especially Psychological Types, l.c., Chap. I.
3. See M. Esther Harding. The Way of All Women. New York: Longmans, Green & Co., 1933.

1. Lucien Levy-Bruhl. Primitive Mentality. London: G. Allen & Unwin Ltd., 1923, and The Soul of the P1·imitive. New York: The Macmillan Co., 1928.

1. C. G. Jung. Psychological Types. l.c., Chap. XI, sect. 30.

1. Excellent examples of animus figures are to be found in fiction, see Ronald Fraser. The Flying Draper. London: Jonathan Cape, 1924; also Rose A nstey. London: Jonathan Cape, 1 930; Marie Hay.

The Evil Vineyard. Leipzig: Tauchnitz, 1924; Theodore Flournoy. From India to the Planet Mars. Translated by D. B. Vermilye. New York: Harper Bros., 1900.

1. "Khandogya" in The Upanishads. Translated by F. Max Mueller. Oxford: Clarendon Press, 1900, p. 58.

1. See W. J. Roscher. Lexikon der gliechischen und romischen Mythologie, under "Dionysus."

1. C. G. Jung. Psychological Types. l.c., Chap. XI, sect. 26; also Two Essays. l.c., p. 135.

1. https://smile.amazon.com/Animus-Anima-Essays-Emma-Jung/dp/B0041BEXY8/ref=sr_1_3?crid=1X8EIJ0Q406TS&dchild=1&keywords=emma+jung+animus+and+anima&qid=1626092487&s

---

Sonu Shamdasani - ‘S.W.’ and C.G. Jung: mediumship, psychiatry and serial exemplarity (2021-07-22 04:24)

[paypal _donation _button border="5"]

[1]**Sonu Shamdasani - ‘S.W.’ and C.G. Jung: mediumship, psychiatry and serial exemplarity**

‘In 1896 something happened to me that served as an impetus for my future life’, recalled C.G. Jung (1925/2012: 3). The event was his seances with his maternal cousin Helene Preiswerk, whom he dubbed S.W., which formed the basis of his 1902 medical dissertation, The Psychology and Pathology of so-called Occult Phenomena: A Psychiatric Study (Jung, 1902).

The first historian to study the case was Henri Ellenberger in his study, ‘Psychiatry and

its unknown history' (1961). For him, it featured as an example of a more widespread pattern through which:

a psychiatrist who has made one of his patients – most often a female patient and generally a hysterical one – a special object of psychological investigation.

The psychiatrist develops unconsciously with this patient a long complex, and quite ambiguous relationship the result of which will be very fruitful for medical science. (Ellenberger, 1961: 239–40, original italics)

Ellenberger (who revealed that the case was Jung's maternal cousin) largely relied on Jung's retrospective account in his 1925 seminar.

In 1975 further information came to light in a book by the medium's niece, Stephanie Zumstein-Preiswerk (1975).1

This was in turn used by Ellenberger in a further study in 1991, where he correctly noted that 'the origin of Carl Gustav Jung's theoretical teachings cannot be understood without reference to the experiments he made in his student years with a young medium.' (Ellenberger, 1991: 291).

However, fresh examination in turn shows this to be much more complicated than has hitherto been realized.

Throughout his career, Jung repeatedly returned to this work, reformulating his analysis in the light of his developing theories.

Critically, this process of reworking the material through the lens of subsequent conceptions already plays a significant role in the 1902 study itself: so much so, that it is hard to separate Jung's contemporaneous viewpoint in the late 1890s from his radically different outlook a few years later as a young psychiatrist at the Burghölzli.

The first task then, in attempting to understand why this case was so significant for Jung, is to reconstruct, as far as we

are able, the chronological layerings of his approach to and understanding of the case.

In search of the spirits In 1896 Jung's father, Paul Jung, died. Shortly after, Jung had two dreams in which his father had

come back to life.

In Aniela Jaffe's biography, Jung recalled that his interest in life after death commenced with these dreams (Jung and Jaffé, 1962: 117).

During the second semester of his medical studies, Jung came across a book on spiritualism, which awakened his interest in the subject:

Names like Zoellner and Crookes impressed themselves on me, and I read virtually the

whole of the literature available to me at the time … Kant's Dreams of a Spirit Seer came just at the right time, and soon I discovered Karl du Prel … I dug up Eschenmeyer, Passavant, Justinus Kerner and Görres, and read seven volumes of Swedenborg. (Jung and Jaffé, 1962: 11–20)

The first contemporaneous notice of how Jung assimilated these authors is found in a lecture he delivered on 15 May 1897, entitled 'Some thoughts on psychology', at a meeting of the Zofingia Society (Jung, 1897: §23ff.).

In this talk, Jung posited the existence of the soul as a vital principle which was independent of space and time, and hence immortal.

Empirical proof for this could be found in the phenomena of spiritualism, such as telepathy, telekinesis and materializations.

He singled out the spiritualistic work of the noted scientists, William Crookes, Johann Zöllner and Alfred Wallace for special praise, noting: 'The phenomena we seek are the wondrous materializations observed by Crookes, Zöllner, Wilhelm Weber, Fechner, Wagner, Wallace and others.' (Jung, 1897: §117).

The astrophysicist Zöllner conducted seances with the American materialization medium Henry Slade between 1877 and 1878, and became convinced of the existence of a fourth dimension.

On 3 and 11 July 1896, Jung took out three volumes of Zöllner's Scientific Treatises (1882) from Basle University Library.2

In the 1860s, the naturalist Alfred Russell Wallace became a convert to spiritualism, and came to believe that spirits played a critical role in human evolution. On 16 January, Jung took out the German edition of Wallace's essays (Wallace, 1874).

The chemist and member of the Royal Society William Crookes conducted seances with the American medium, Daniel Douglas Home, and became convinced of spiritualistic phenomena.

In Home's presence, he claimed to witness an accordion being played without being touched and people levitating.

To explain these occurrences, he posited the existence of a psychic force, which some people possessed as a native endowment.

Most controversial were his seances with the medium Florence Cook, and his claim to have witnessed the materialization of the being known as 'Katie King.' (see Barrington, 1972).

Following Jung's presentation at the Zofingia Society, a lively discussion took place, which unfortunately was not included in the published edition of Jung's lectures.

It is reproduced here in full from the protocols of the Society:

The president thanks Jung for the dignified treatment of a subject, which places no small

demand on the one dealing with it.

He disapproves only of the all too ranting tone of the polemical points, even though he understands Jung’s anger towards petty and lazy critics.

He also would have liked to have seen something somewhat more detailed.

As the main result of the work, he hopes that listeners will gain the insight that certain actual psychic effects should not be dismissed with denial.

He then explains the difference between spiritism and animism, of which the latter had simply to be admitted, and with whose results psychologists are forced to reckon with.

Hoegger defends modern theology against Jung’s objections.

It was precisely modern theology that reasserted the mystical in prophethood; it was especially Ritschl, whom Jung attacks,

who pointed out to theologians that they should build more on the effects that religion has exercised on its great representatives, than on religious speculations.

The present duty of pastors is not to research the facts of animism and spiritism, but, while leaving that to the natural scientists, to work on people with currently generally recognised methods as much as possible.

Galluser declares himself as one of the much maligned cultural philistines and believes that the phenomena of human life and its end are natural. Jung finds it very unnatural that every human life can suddenly no longer overcome a mechanical or pathological resistance.

Galluser explains this as a natural disturbance of nourishment.

Knapp finds that Jung has truly got stuck here.

The president explains that Jung has been falsely understood, the problem is why the human machine runs, and not why it ceases.

Knapp defends Dubois-Reymond, who had used the principles of natural science on all fields, even on incorrect ones, and who therefore should not be condemned because of it.

Jung explains that what he contests in Dubois-Reymond is that he carries over his natural scientific scepticism into philosophy.

The moral damage, which Büchner caused, is however gradually much worse.

Gallusser finds that such men, who have expressed their scientific convictions, as is everyone’s right, should not be condemned.

Jung finds that with people like Dubois-Reymond, philosophy lies outside their scientific field and consequently that they cannot lay claim to the right of scientific convictions.

The president censures Dubois-Reymond, for the fact that he wanted to block the way to a field in which he was not competent, through his ‘ignorabimus’, and also asks everyone who doesn’t agree with Jung to speak out freely.

Oeri remarks that he would only have fought the spiritist theories in favour of animism, if Jung himself had offered him the opportunity through a detailed presentation. He vehemently censures the intolerant, scholastic manner of the spiritists against theoretical opponents and against people, for example, theologians, who do their duty fully in the intellectual sphere, but yet cannot also use their forces for this field.

The president corrects a misunderstanding. Knapp does not see the purpose of spiritism.

Oeri replies that animistic and spiritistic questions are worthy of research, like any scientific problem, without regard to some practical consequences.

He only regrets the fact that the people who courageously entered into these things, have let themselves be carried away to intolerance, partly through very stupid opposition and mockery, and so rather than becoming a scientific school have ossified into a sect.

The president replies to Oeri that he judges incorrectly with the word ‘sect’, since he did not know the very good literature

in the spiritistic camp, which also contributes to discussion.

Flury would like clarification of the scientific field and the division of labour, so that no one can get lost arrogantly in foreign regions.

Hoegger replies to him, that with regard to what concerns them strongly, the theologians could not wait for the explanations of the natural sciences.

Jung defines ‘the whole sensory region’ as the sphere of the natural sciences, thus also including the places where the supersensory had sensuous effects.

Flury adds that natural science also primarily has the obligation to look for material-mechanistic explanations.

Jung says that, with honourable exceptions, the prior practice of science has become false.

Knapp thinks that the ways of spiritism are perhaps not the correct ones; for the time being, it is still very difficult to construct a theory on the present facts.

Jung explains that the empirical material is sufficiently large; one must attempt to explain it animistically or spiritistically. Knapp calls for more attempts to go further and less repetition of the same experiments.

Jung finds that there are already sufficient methods and attempts towards variation in this science.

Galluser still thinks that such things lie in the area of faith. Vischer says that he is per-

sonally a witness to the fact that spiritism also has direct moral results (disagreement with Oeri's remark).

Hoegger replies to Flury that he had misunderstood him, that while spiritism was currently not practicably usable, it could however be so to a high degree, through its proof of immortality.

The president notes in conclusion, that the animistic facts have not been contested, and reminds everyone to study such things.

This discussion demonstrates the active engagement with spiritualistic questions at the intersection of science and theology between Jung and his peers at the University of Basle.

The inception of the seances Helene Preiswerk was born in 1881.

There are varying accounts of the commencement of the seances.

In 1925 Jung dated them to 1896, noting that she was fifteen and a half years old, and that her sisters noted that 'she could obtain extraordinary answers to questions put to her when she was in a sleeping state' (Jung, 1925/2012: 3).

In Jung's published account of 1902, he dates the seances to 1899 and 1900 – evidently postdating them to his medical studies, but keeping her age at fifteen and a half.

Stephanie Zumstein-Preiswerk (1975: 54ff.) dates them to 1895, and claims that they were interrupted in 1896–7, while Helene Preiswerk was undergoing religious instruction, and then recommenced, from 1898 to September 1899.

In his 1902 account, Jung noted that at the first seance, they began by using an upturned glass, on which fingers were laid, surrounded by letters on paper.

Through this means, the medium's grandfather (Reverend Samuel Preiswerk) started communicating with them, with statements of a religious and edifying nature (concealing his relation to S.W., Jung did not indicate that this figure was also his maternal grandfather).

These were then interrupted by the appearance of Jung's (paternal) grandfather, C.G. Jung the elder (Jung, 1902: §45).

Zumstein-Preiswerk (1975: 54) gives the following account of the first seance:

'Grandfather visits us' she said. 'I must go, ask him where he sends me. He will take my place.'

She falls lifeless to the ground. Carl and Luggy4 lifted her, frightened and placed her on the sofa. Carl composed

himself first.

'Where is Helly?' he asked. 'Answer, you spirit, who have abducted her!' Suddenly a darkly coloured old man's voice sounded, which appeared to come from another world.

But it spoke from Helly's mouth, despite the fact that she lay as if she was dead.

'Do not fear, see, I am with you every day, I am your father Samuel, who dwells with God. Pray to him, the Lord, and ask him that my dear grandchild reaches her goal. She is now over the north pole, in the icy heights.

That is the shortest way to America.' 'Why America?' asked Carl. 'Helly will soon reach Sao Paulo.

She is now flying over the shore of Panama. She will then stop the black one, the mestizo, from seizing Bertha.' 'Is her mission successful?' asked Carl after a long pause ... 'Give penance and pray for Berthi. Berthi has just given birth to a small Negro. Helly came too late.'

A week later they received a letter from her, in which she said she had been married for two years – she gave birth to a frizzy-haired boy a few days later.

Jung was highly impressed with the communications, and together with his student friends, participated in the seances.

The extant record suggests that, initially at least, Jung felt that he had found precisely the phenomena he had been

seeking: his cousin could possibly turn out to be 'his' Florence Cook.

Some seance transcripts have survived. The following is an excerpt from a seance of 18 August 1897, which took place at Jung's home:5

Attempt with the glass 'What do you make of sin?'

'It is the destruction of man which has already been since the beginning.'

'Is the sentence of Moses, 18, 11 directed against spiritualism?'6

'No.'

'Does this sentence have meaning for us?'

'It shouldn't concern you.'

'Is it time to begin the experiment with the table?'

'Yes ...'

'Will you move an object in the room?'

'Yes.' ...

Attempt at the movement of objects Complete darkness.

A stool which was under the table, was moved one metre and thrown.

The medium was in a violent trance. Sounds from the sofa.

Light movements of the sofa. There was a dog in the room.

In the trance the medium said in dialect: ‘We have no use of animals.’ In high German: ‘You always speak of things, which in work …’

After a while the medium spoke very slowly and in an altered voice in dialect:

‘My dear, we do not want you to photograph, because you will damage the medium with this.’ High German: ‘

I also forbid making photographic records in these seances.’ At the request of the medium a light was put on.

The medium slowly woke, as she had magnetized herself.

On questioning with the help of the table, the meeting was interrupted between 9.50 and 10.10 hours.

Attempt with sooty paper Sooty paper was placed in a box on the table. Violent trance of the medium.

All eyes were closed.

The table began to sway.

They took the box away. … The medium fell to the floor and remained quiet for a long time.

She spoke in dialect: ‘be well, I’ll soon come again, goodbye.’ High German: ‘… She will breathe and her pulse will beat, but she will not give you answers, nor look.’ Ten minutes complete silence. … Suddenly the medium said hastily in dialect; ‘I am here again. The experiment is apparently not advisable – I have forgotten my body – water – my eyes run.’

They put the lights on and apply cold compresses to her eyes.

She was deathly pale, her hands felt ice cold, and her pulse was slow and weak. After a while she said, ‘I am here again.

Thank you for looking after my body in the meantime.’ (Dialect).

The medium now raised her hands and began to magnetize herself. In an ornate way she depicted curved lines and circles over her brow, eyes, cheeks.

Especially making spirals over the eyes … Quarter hour.

When the medium had rested, she lay on the sofa.

She complained about a headache, pain around her eyes and loss of the possibility of seeing.

After half an hour and further magnetizing, she could see again.

In the seances, dead relatives appeared, and the medium became completely transformed into these figures, unfolding stories of her previous incarnations.

Around this time, Jung read Justinus Kerner's The Seeress of Prevost (1829), which was to have a significant effect on the proceedings.

In his 1902 account, Jung noted that the medium read Kerner's work after the fourth seance (Jung, 1902: §49). Zumstein-Preiswerk (1975: 68) said that Jung himself had given her Kerner's work as a gift on her fifteenth birthday, in 1896.

However, Jung took Kerner's book out of the Basle University library only on 17 August 1987.7

Following her reading of Kerner's work, she began to magnetize herself towards the end of each attack, with circles and figures of eight, to disperse her headaches (Jung, 1902: §49).

In the later seances, a significant spirit appeared, who went by the name of Ivenes.

S.W. described her as a small but fully-grown black-haired woman, of a markedly Jewish type, clothed in white garments, her head wrapped in a turban.

Ivenes spoke the language of the spirits, and claimed that the spirits could see each other's thoughts (a notion that seems to stem from Swedenborg) (Jung, 1902: §59).

Ivenes was melancholic, serious, mature, and longed to escape from the world.

After reading Kerner, S.W. felt it was her duty to instruct the black spirits who had been banished to certain realms and who dwelt beneath the earth's surface.

Every fortnight on Wednesdays, she spent the night in the gardens of the beyond, and received instructions concerning the forces that govern the world, and the laws of reincarnation and the star dwellers, and in particular, gave a description of Mars and its inhabitants.8

Jung noted that the ghost-like look in her eyes led some to compare her to the Seeress of Prevost.

Jung says this suggestion was of consequence, as she then claimed to be the reincarnation of the Seeress (Jung, 1902: §63).

Ivenes had to embody herself once every 200 years, and claimed that only Swedenborg and Florence Cook shared this fate.

She called them her brother and sister.

A tale involving an elaborate series of reincarnations unfolded. In all her previous lives, she had been a medium.

As a clergyman's wife, she had been seduced by Goethe, and bore him a child.

In the thirteenth century, she had been a French noblewoman named de Valours, who had been burnt as a witch. As de Valours, she had been Jung's mother.

When she was burned as a witch, Jung went to a monastery in Rouen, and wrote a book on botany.

In his 1902 account, in a section entitled 'mystic natural science', Jung noted that S.W. was subjected to 'numerous suggestions concerning natural scientific questions' and that they often discussed scientific and spiritualistic questions at the end of the seances, and that they had spoken of attractive and repulsive forces in relation to Kant's Natural History and Theory of the Heavens (Jung, 1902: §65).

She then drew a detailed cosmological diagram, and explained, the functioning and interrelation of the various forces, which were split into several groups (Jung, 1902: fig. 2, 40).

At the centre was the primary force, which was the cause of creation; this was surrounded by matter.

The combination of the primary force and matter gave rise to other spiritual forces: the Magnesor group (the good or light powers); the Connesor group (the dark powers); and the Hypos group (magnetic powers residing in certain human beings).

Each of these forces had their mediums, and like the Seeress of Prevost and Swedenborg, S.W. was a Magnesor medium.

Jung's 1902 account suggests that he did not take any of this remotely seriously.

However, there exists an undated 13-page fragment of a manuscript, including a sketch of her diagram (numbered p. 151 – p. 164) which suggests that this was not his original position.

It appears as if this fragment was part of a larger contemporaneous write-up and study of the seances.

In this fragment, Jung reproduces the diagram and comments on it. He refers to his cousin throughout as 'die Seherin' (the seer).

At one point in the manuscript, Jung notes: 'To understand how the separation of the physical forces into two groups is to be understood, see my work, "On the nature and worth of speculative inquiry."

One will also find there in what way affinity must take an intermediary position.'9

The work to which Jung refers here was a presentation before the Zofingia society on 21 May 1898 (Jung, 1898: §166ff.).

On the top of page 153 of the manuscript, Jung wrote ‘October 1898,’ which suggests that he worked on it in the latter half of 1898.

In this talk, Jung attempted to classify the primary forces in nature, breaking these down into two groups: a priori principles inherent in matter, and those that come into matter a posteriori.

The first group consisted of weight, inertia, cohesion, adhesion, capillarity, elasticity, absorption and affinity.

The second group consisted of light, heat, electricity, motion, magnetism.

A distinction between the first and the second groups was that only the latter obeyed the principle of the conservation

of energy.

He cited Kant’s Natural Theory of the Heavens, and attempted to follow his lead in deriving everything from attraction and repulsion (Jung, 1898: §212ff.).

In his unpublished manuscript, Jung commented on the Magnesor group:

The forces of Magnesor are primarily the substrate of the effectiveness of good spirits.

So far as it affects the visual sense, it appears as luminous white or blueish white or also in the form of different strong luminous colours.

Magnesor is the substance of the spiritual body, and is also the principle of effectiveness in the spiritual world, just as our material body is the representation of effectiveness in the corporeal world.

Magnesor appears to the eye of the seer as a luminous fluid (compare Andrew Jackson Davis).

It is probably the next higher level of Reichenbach’s Od or perhaps identical with the same.

Inasmuch as the French spiritualists call the force (respectively the possibility) the effect of a spirit on resting matter Perispirit, the Perispirit has no place in the schema as a unifying force.10

‘Perispirit’ was a term from the French spiritualist Allen Kardec (the pseudonym of Hippolyte Rivail) for the fluidic body which connected the material to the immaterial. It enveloped the spirit.

It was believed that in seances the perispirit of the medium connected with the perispirit of a disembodied spirit.

‘Od’ was Baron Karl von Reichenbach’s term for a new force he posited, which emanated from substances, and to which certain people were particularly sensitive (see Reichenbach, 1846).

The reference to Andrew Jackson Davis is further evidence of Jung's immersion in the spiritualistic literature at this time.

Concerning the life principle, Jung noted:

In the zone between Magnesor and Cafar the seer indicated to me the place of the life force.

The principium vitae corresponds therefore, despite our expectation, to no typical and unified level of force; rather it

appears as that which we indicated by the will towards objectification, the preservation instinct of the organism, something labile, which sways between Cafar and Magnesor.

On the one side, this swaying lies very close with the intensity of the will to life, but on the other side brings individuality into connection.

It is very striking that the life principle has no other place in the system.

(For example, there is no second, which would be expected, given that good and evil would have a different life will!)

The unity of this position will, however, in the same way be testified through revelation and experience.

The seer teaches that all men in a morally good condition are embodied, also in the condition of Magnesor.

Experience fully confirms this theory: every immature child carries the testimony of their innocence in their eyes.11

This discussion indicates that Jung may have been envisaging a work on Helene Preiswerk akin to Kerner's The Seeress of Prevost.

Intriguingly, Jung wrote in 1925 that he had observed her for two years and 'had given myself up to a study of detailed phenomena she presented, striving to get them into harmony with natural science' (Jung, 1925/2012: 5–6).

In his 1902 account, he said that the quality of the material decreased, and that there was an increasing staleness of content, coupled with an increasing attempt on the part of the medium to make an impression, which led him to withdraw from the seances (Jung, 1902: §43).

Six months later, she was caught cheating, having concealed in her dress objects which she threw into the air during the darkened seances (Jung, 1902: §71).

He wrote that by 1902 she no longer participated in seances, and worked in a business.

According to the 'reports of trustworthy persons', her character was much improved.12

Zumstein-Preiswerk (1975) gave a different account of the termination of the seances: on one occasion Jung brought his student friends with him.

Their presence confused Helene Preiswerk, and her force left her.

For Jung's sake, she tried to place herself in hypnosis with arm movements, which did not work.

She was acting, and they realized this; they all started laughing, which Jung could not bear (Zumstein-Preiswerk, 1975: 92).

When the seances ended, it is likely that the study which Jung appears to have been preparing was put on one side.

This then forms part of the backdrop for the moment in 1899 when Jung discovered his psychiatric vocation, on reading Krafft-Ebing's Textbook of Psychiatry, and finding in psychiatry (as opposed to spiritualism) 'the empirical field common to biological and spiritual facts, which I had everywhere sought and nowhere found' (Jung and Jaffé, 1962: 130).13

In 1900 Jung took up a position at the Burghölzli.

Writing in 1958, he recalled that he asked Bleuler to suggest a theme for his medical dissertation.

Bleuler suggested that he should make an experimental investigation of the disintegration of ideas in dementia praecox.

Not knowing how to go about this, Jung chose 'a theme which on the one hand presented fewer difficulties, and on the

other offered an analogy to schizophrenia in that it concerned the systematic dissociation of personality in a young girl' (Jung, 1958: §257).14

To Aniela Jaffe, Jung recalled that when he presented his own plan, Bleuler 'remarkably, accepted'.15

It is not clear how much of Jung's original manuscript from 1898 was directly used, or reworked in his dissertation.

Be this as it may, the dissertation is witness to his immersion in the literature of psychiatry and abnormal psychology from the time of the seances, and in particular shows the strong impression on Jung of his reading of Théodore Flournoy's From India to the Planet Mars, which he had offered to translate (Flournoy, 1900/1994; Shamdasani, 1998).16

While it appears that the study on the seances, with which Jung was initially engaged in the late 1890s, was modelled on Kerner's book, his medical dissertation was clearly modelled on Flournoy's.

The work of the latter provided him with the possibility of a neutral psychological approach to the phenomena, in contrast with his initial affirmative 'spiritualistic' attitude which

had been followed by one of rationalistic dismissal.

‘A psychiatric study’ Jung’s 1902 version casts the seances in the language of abnormal psychology.

The phenomena Helene Preiswerk – now dubbed ‘S.W.’ – exhibited was compared with a star-studded cast of famous cases: Mary Reynolds, Felida X., Hélène Smith, Ansel Bourne, Albert X., Louis Vivé, Leonie Boulanger, and Sally Beauchamp – a who’s who of dissociation.

Jung presented his case within the context of the psychopathic inferiorities, and gave an unflattering portrait of her family

background.

Within this category, there was a class of people on whom there was a dearth of observation:

‘persons with habitual hallucinations, and also those who are inspired, exhibit these states: they draw the attention of the crowd to themselves, now as poets or artists, now as saviours, prophets, or founders of new sects’ (Jung, 1902: §34).

As the literature on this subject was almost exclusively from English and French researchers, his study was intended to make up for this shortcoming in the German domain.

Jung noted that in the seances, S.W. had attacks of somnambulism, in which she represented her dead relatives in an impressive way.

She went through the Charcotian stages of catalepsy, and that of the ‘attitudes passionals’.

He presented his own stance as sceptical, critical and uninvolved –like Flournoy’s attitude in From India to the Planet Mars – noting that she resisted his critical explanation of her visions.

In what he describes as her ‘semi-somnambulisms’, she became her somnambulist ‘I’ (using a concept he drew from Alfred Binet), and seemed a much older person.

He said that they could not establish direct thought-transference, indicating that they did telepathic experiments, and concluded that she lived a real ‘double life’, using the term of Étienne Azam (1887).

The analysis that Jung now presented of the case drew in particular from Pierre Janet’s psychological analysis and Flournoy’s and Myers’ subliminal psychology.

In Jung’s new account, the automatisms exhibited by S.W. transformed lethargy into hypnosis.

Secondary ideas split off from the primary unconscious personality which led to the multiplication of spirits.

The somnambulistic personalities had the medium’s memory at their disposal.

They knew the visions she had in the waking state, but had only a superficial knowledge of her fantasies in her ecstasies.

The spirits divided into two categories: serious-religious and cheerful-boisterous, and were just two subconscious

personalities under various names. S.W. sought a middle way between extremes, and tried to repress them and reach a more ideal state.

This led to the dream of 'Ivenes', the name of her somnambulistic 'I' who controlled S.W.'s semi-somnambulistic states.

Increasingly, the unrefined aspects of S.W.'s character faded into the background, where they continued to lead independent existences.

Drawing in effect from Flournoy's notion of teleological automatisms, Jung argued that the double consciousness represented new character formations, attempts of the future personality to break through.

Thus Ivenes represented the future mature personality of S.W.

The process ended with a decline from somnambulism to 'conscious lying' (Jung, 1902: §136).

Jung viewed her 'mystic system' as an example of 'heightened unconscious performance' that transcended her normal intelligence.

He conjectured that its possible sources were Frederika Hauffe's drawing of the 'life circles' in Kerner's book, and the fragments of conversations on scientific matters they held which she overheard (Jung, 1902: §149).

He concluded by noting that he searched through the occult literature, and while he found parallels to her gnostic system, these would not have been accessible to her, effectively ruling out the possibility of further cryptomnesia.

After completing his dissertation, Jung submitted it for examination.

In his recommendation, Bleuler wrote: '[Jung's work] is a very competent and valuable one.

Among other things it contains an independent, very correct observation and discusses the facts with great acuteness and new perspectives backed up by an uncommon knowledge of the literature.'17

In 1903 Jung presented the case at a meeting of the Vereins Schweizerischer Irrenärzte in Rheinau with the title 'On the psychology of the unconscious'.

He began:

The case of Rothe the flower medium has recently drawn the general attention to the

phenomena of spontaneous somnambulism, by which it has shown that it is not only lay circles, but also many experts who are still completely uncertain concerning the psychological character of such phenomena. However corresponding cases are quite rare and still rarely reach the hands of a psychiatrist. The lecturer has been successful in observing such a case from beginning to end, that is, at close range for two years. (Jung, 1903)18

The case of Anna Rothe was highly topical at this time.

She claimed to be able to produce flowers from the fourth dimension.

In 1902 she was arrested and charged with fraud. In the following year, she was imprisoned for 18 months.

In the discussion following Jung's talk, Auguste Forel commented:

I am pleased at this work of Dr. Jung.

It is high time that science accepted these questions, which belong to the most important in medicine.

This whole field is still ignored by official science and the doctor's chamber, and the few who concern themselves with these matters become simply pushed against the wall.

The psychiatrist should advocate that hypnotism and such like should be taught at the universities.

The chair [Forel] hopes that this interesting work will bear good fruit. (Jung, 1903: 22)

In the Archives de Psychologie, Flournoy wrote a laudatory review, noting:

German science has hardly accorded attention to spiritualism, up to the present.

Thus we salute this little volume, where a psychiatrist has not disdained to take as an object of study a case of mediumship of which he gives us a very interesting psychopathological analysis, as a happy sign of the times … In scrutinizing closely the content of these subconscious products, with much finesse and perspicacity, the author has succeeded in revealing the psychological genesis in a manner both simple and complete … It is to be wished that the excellent work of M. Jung will find numerous imitators, because it is a good example of the profit which normal and pathological psychology can derive from the conscientious study of cases of so-called spiritualistic mediumship. (Flournoy, 1903)

Thus the work was well received by the doyens of Swiss psychology and psychiatry: an ideal start to a psychiatric career.

S.W. redivivus

In 1907, in The Psychology of Dementia Praecox, Jung revisited the case, describing it now as one of hysteria.

It was cited in tandem with Flournoy's Hélène Smith (also presented here as hysteric).

After studying with Janet, and starting his engagement with Freud's work, the interest in the psychopathic

inferiorities made way for hysteria (Jung, 1907: §10).

Jung noted that in his 1902 study he had based himself on Flournoy (Jung, 1907: §58n).

This pairing was coupled with a wider hermeneutic move, in that Jung was in effect transferring and applying the psychogenic model which he had developed in his analysis of S.W. to dementia praecox.

The dementia praecox patient was modelled on a medium, and delusional systems were interpreted in a similar manner as analogous to S.W.'s spiritualistic romances.

Five years later, in Transformations and Symbols of the Libido (1912), Jung now presented the case of S.W. as an exemplar of his new model of the emergence of the primordial images from the phylogenetic unconscious, which he would later call the collective unconscious.

He noted that it was in his work, 'at a time when I had not yet understood the nature of psychoanalysis', that he discovered what unconscious fantasies are like, and how removed they are from what a girl of this age would outwardly show (Jung, 1912: §95).

Jung now wrote that in the seances, she presented far-reaching fantasies of a mythic nature, seeing herself as the racial mother of countless generations.

Jung went on to claim that, if one left aside her poetic cast, there are elements that are probably in common with all girls of her age, since the unconscious is infinitely more common than individual consciousness, since it is the condensation of what was historically the average.

Now, his emphasis was no longer on her personal psychology, but the collective levels revealed in her fantasies.

From 1913 onwards, Jung embarked on an extended period of self-experimentation, in which he attempted to study the collective dimension of his own fantasies.

The main method which he used – provoking fantasies in a waking state, and entering into dialogue with the figures who

appeared – directly recall his earlier experiments with Helene Preiswerk, with the difference that now Jung was his own medium (Jung, 2009).

A critical development came in 1916, when he painted a work entitled the 'Systema munditotius (system of all the worlds)' (Jung, 2009: 364).

This represented the symbolic cosmology which he elaborated in his contemporaneously

written text, the ‘Septem Sermones ad Mortuos (Seven Sermons to the Dead)’, cast in a neo-Gnostic style (Jung, 2009: 364ff.).

The painting has some affinities with S.W.’s depiction of the forces of the universe. In late summer and early autumn 1917, he drew a series of circles in pencil in his army notebook, which he later painted in the calligraphic volume, Liber Novus (Jung, 2009: 361ff.).

He later called these circular depictions ‘mandalas’, borrowing a term from Tibetan Buddhism.

He came to conceive the mandala to be a representation of the ‘self’, which he later defined as the totality of the personality and the central archetype, whose symbols are indistinguishable from those of the Godhead (Jung, 1950: §627ff.).

He considered the realization of the self to be the goal of the process of development, individuation, in which he had been engaged.

For Jung, mandalas occurred throughout the world in various religious traditions.

They also occurred spontaneously in dreams and in certain states of psychological conflict.

Though not explicitly stated, it is clear that he would have regarded S.W.’s diagram as an example of a mandala and indeed, the first with which he had been preoccupied.

In 1921, in Psychological Types, he again cited the case of S.W. as a ‘detailed example’ of the prospective tendency of the unconscious which Maeder had spoken about, ‘which playfully anticipates future developments’ (Jung, 1921: §701n).

In 1925 Jung presented his most extended reworking of the case, in the course of an account of his intellectual development.

He commenced by stating that his whole interest in psychology began with this case (Jung, 1925/2012: 3).

He noted that in hypnosis she would enter a trance, during which various personalities manifested themselves, and he found that he ‘could call by suggestion one personality or another.

In short, found I could have a formative influence on them.’ (p. 3).

The language suggests that Jung was conducting hypnotic experimentation, à la Binet or Janet. He continued: ‘I began to study the literature of spiritualism but could find no satisfaction there.’ (p. 4).

As we have seen, the contemporaneous record suggests that initially, far from being distant, Jung was quite taken by spiritualistic literature.

He then turned to turn to the works of Schopenhauer and von Hartmann for illumination. 19

He found his first explanation of what was taking place through his reading of Schopenhauer, namely that personifications were the result of the image-forming tendency of the Will, or what Jung would later term the libido.

This led him to the conviction that the unconscious material had a tendency to 'flow into definite moulds' (p. 5).

He parenthetically added that 'at this time I thought that after all there might be ghosts' (p. 5).

In essence, Jung was attributing his later conception of the purposive tendencies of the unconscious to his observation of S.W.

However, he now saw that he had overlooked 'the most important feature of the situation', which was that she had fallen in love with him (p. 6) .20

The implication here is that she had produced the material in an effort to please Jung, providing him with what he was looking for.

In effect, this was taking up Flournoy's observations in his follow-up study on Hélène Smith (Flournoy, 1902: 113).

Jung now proceeded to present a reading of her case in the light of his post-1917 theories of the individuation of the personality, developed after his own extensive self-experimentation.

In effect, this formed his first public 'clinical' example of the process of individuation.

He noted that her family had declined from its patrician status, and she now found in Jung all the aspects of life

which she craved, and tried to express the best of herself in the trance personage.

Her cheating forced her back into reality, and she then went to Paris and became a dressmaker.

This transformation was itself 'an example of the psychological law that in order to advance to a higher level of development, we have to commit a mistake which threatens to ruin us' (Jung, 1925/2012: 6–7).

Her subsequent development now became seen as exemplifying some of the typical features of the individuation process.

The milieu she lived in was too narrow for her gifts, so as a consequence her unconscious compensated for this by presenting the opposite, in the form of very important person ages.

The tension between these two aspects became the basis of the mediatory or transcendent function. The figure of Ivenes was a symbol of this, as a resolution of the conflict of opposites.

In 1933, Jung began a series of lectures at the Swiss Federal Institute of Technology,

which were to last for many years.

In his first semester, he presented a history of psychology.

After starting in a conventional history of ideas approach, he changed tack midway through, commenting: History, as you know, has always chronicled individual lives and psychologies, particularly of outstanding persons and ‘great men’; and among these, the ‘men of action’ have predominantly attracted the interest of psychological historians.

But there exist also other personalities besides such ‘men of action’ – ‘psychic’ people, people marked by their inner experience.

They stand out much less, and yet we possess authentic historical sources about them, and find them in a place where we would have hardly thought to encounter them: in the lives of the saints, the Acta sanctorum, in the court records of witch trials, and later in the miraculous accounts of stigmatized individuals and of somnambulistic persons.

By the late eighteenth and the early nineteenth century, a fairly copious literature had emerged on these strange personalities. (Jung, 1933–4: 24)

Decades before Ellenberger, Jung himself was highlighting the role of patients in the history of dynamic psychiatry.

He then proceeded to devote six lectures to an analysis of Kerner’s Seeress of Prevost, followed by three lectures on Flournoy’s From India to the Planet Mars.

This attests to the significance these works had for him.

As we have also seen, when considering these books, his own somnambulist, S.W., was never far from his mind.

On three further occasions, Jung returned to the case of S.W.

In 1935, in his Foreword to the second edition of his book, The Relations between the I and the Unconscious, he wrote that the idea of the independence of the unconscious, which distinguished his views so radically from those of Freud, came to him in 1902, when he was studying the psychic history of a young somnambulist, referring to his dissertation (Jung, 1935: 123).

In 1939, in his paper ‘On rebirth’, while discussing the enlargement of the personality, he noted that personality is seldom at the beginning what it will be later on.

The three examples he cited were Nietzsche’s encounter with Zarathustra, Paul at Damascus, and the Islamic legend of the meeting of Moses and Khidr, swiftly adding that there were more trivial cases to be found in case histories and courses of healing of neurotic patients (Jung, 1939: §216ff.).

Of these, he tellingly singled out the case of S.W., noting: ‘I have discussed one such case of a widening of the personality in my inaugural dissertation.’ (Jung, 1939: §219n.).

Four years later, he wrote in conclusion to the fifth edition of his book, On the Psychology of the Unconscious: 'Just as the Breuer case … was decisive for Freud, so a decisive experience underlies my own views … For one who knows my scientific production it will not be uninteresting to compare this forty-year-old study with my later ideas.' (Jung, 1943: §199).

S.W. was refigured here as Jung's own 'Anna O.'.

In the late 1950s, Jung undertook a series of biographical conversations with his friend and colleague, the English psychiatrist E.A. Bennet, who recorded the following remarks Jung made about S.W. in 1957:

Ever since his experience with the mediumistic girl he had regarded the psyche as an objective phenomena with its own autonomous laws … Here he got his first glimpse of the fact that there was another world (the unconscious) which had a life of its own quite apart from the life of consciousness.

The girl, in her trances, was living ahead of her actual age of fifteen-and-a-half, and from this he concluded (later) that the

unconscious was timeless – all her life was there already. (Bennet, 1982: 93)

Some of Jung's retrospective statements serve to 'back-date' his later conceptions, suggesting that he had already empirically observed and come to them then.

They should be taken carefully, as they can also be read as pointing to the significance of Jung's early theoretical presuppositions on his later work: be it his mix of spiritualism, vitalism, idealist philosophy and Romantic animal magnetism

in the late 1890s, or the synthesis of the subliminal psychology of Flournoy, Myers and James with the abnormal psychology of Binet and Janet, which framed his analysis in 1902.

At the same time, it is clear that his experience in the seances, which led him to turn first to philosophy, and then to psychiatry and psychology, opened up the possibility of a fruitful connection between 'clinical' observation and experimentation and philosophical and psychological speculation, an interface which he was to explore for the rest of his career.

In subsequent decades, Jung continually returned to his seances with S.W., reworking the case as an exemplar of his evolving theories.

It is as if, to establish their worth, these theories had to be continually 'retested' on his original case, which continued to haunt him.

However, the psychological reworkings which Jung presented in his scholarly writings may not have been the end of the matter.

At some stage, Jung became convinced of the post-mortem survival of bodily death, and hence of the possibility of communication from beyond the grave, as well as of reincarnation (see Shamdasani, 2008).

One wonders whether this may have led him to ponder anew the question of the veridicality of some of her communications from the ‘dead’, and of their intertwined past lives.

Acknowledgements

Aspects of this research were presented at the Richardson Seminar in the History of Psychiatry at the DeWitt Wallace Institute for the History of Psychiatry, New York, in 2009, and the ‘Psychical Research and Psychology in the History of Science and Medicine’ at the UCL Centre for the History of Psychological Disciplines, London, 2013; for these occasions, my thanks to George Makari and Andreas Sommer, respectively.

I thank Ernst Falzeder for the transcription of Bleuler’s recommendations of Jung’s work, the discussions of the Zofingia society, and Jung’s unpublished manuscript on the seances.

I also thank Barbara Zipser for the transcription of the notes of the seances.

Citations of Jung’s undated manuscript notes and the transcripts of the seances by kind permission of the Foundation for the Works of C.G. Jung and the Paul and Peter Fritz Agency.

Notes

1. Unfortunately, the sources of the information in this work were not always given.

1. Basle University Library records.

1. Protocols of the Zofingia society, Staastarchiv, Basle. This, and other translations, are by the present author, unless otherwise noted.
2. Helene Preiswerk’s sister.

1. Jung archive, Wissenschaftshistorische Sammlung, ETH, Zurich, Hs 1055:1a. The other participants were three other students, listed as R. Gonser stud. med., A. Müller stud. med., and E. Preiswerk stud. phil.

1. Deuteronomy, 18: 11: ‘Let no one be found among you who sacrifices his son or daughter in the fire, who practices divination or sorcery, interprets omens, engages in witchcraft, or casts spells, or who is a medium or spiritist or who consults the dead.’ (For ‘Deuteronomy’, the Luther Bible has ‘Moses’.)

1. Basel University Library records.

1. Zumstein-Preiswerk (1975: 73) notes that she had read Flammarion’s work on Mars.

1. Jung archive, Wissenschaftshistorische Sammlung, ETH, Zurich, Hs 1055: 469, 152–3.

1. Ibid., 153 (underlining as in the original).

1. Ibid., 154–5.

1. In actuality, she became a successful dressmaker in Paris, where Jung visited her in 1902–3, when he was studying with Pierre Janet, and took her to the theatre (see Zumstein-Preiswerk, 1975, 101ff.). In 1911 she died of tuberculosis.

1. Bleuler shared Jung’s interest in the exploration of psychical phenomena; in the 1920s and 1930s, they conducted seances with the mediums Rudi Schneider and Oscar Schlag (Jaffé, 1989, 10).

1. One presumes that the term Bleuler used in 1901 was ‘dementia praecox’. On the work on dementia praecox at the Burghölzli at this time, see Bernet (2013).

1. Protocols of Aniela Jaffe’s interviews with Jung for Memories, Dreams, Reflections, Library of Congress, Washington DC, 75.

1. On Jung's offer to translate Flournoy's work, see Jung's tribute in Flournoy (1900/1994: ix).

1. Staatsarchiv, Zürich, 1902. A few years later, in his recommendation for Jung's habilitation, Bleuler again praised the work: 'As for the other works, the first to mention is the dissertation, which carries out the psychological analysis of a case of the apparent influencing by spirits in an exemplary manner, a theme which few dare to approach. I can add that the hypothesis expressed in the dissertation, that it is a matter of a new character in the patient, has since then come true.' (Bleuler to the Medical Faculty of the University of Zürich, 19 January 1905, Staatsarchiv, Zürich). The latter comment suggests that Jung

may have informed Bleuler of his impressions of her in Paris, and cited this in support of the teleological aspect of his analysis.

1. I thank Anatina Weiser for drawing my attention to this. On the Vereins Schweizerischer Irrenärzte, see Weiser (2001). On the Rothe case, see Treitel (2004: ch.7, 165–91). On the history of psychical research, see Sommer (2013) and Wolframm (2009).

1. Jung later recalled to Aniela Jaffe that 'the whole affair was a very strong impression for me, and gave me many problems. It also made me very determined to study Kant.' Protocols of Aniela Jaffe's interviews with Jung, 69.

1. Regarding Jung's relation to her, in a letter to Freud on 20 June 1909, Sabina Spielrein wrote that S.W. 'was deeply rooted in him, and she was my prototype. It is also significant that right at the beginning of my therapy Dr. Jung let me read his dissertation, in which he described this S.W. Later on he would sometimes turn reflective when I said something to

him; such and such a woman had spoken in just such a way, etc. And it was always about this girl!' As Spielrein saw it, Jung's 'love' for her was a 'transference' from his relation to S.W. (Carotenuto, 1984: 105). Aside from the issue of affective transference,

there is a sense that Sabina Spielrein, as Jung's test-case for his use of psychoanalysis, followed S. W. in taking on a paradigmatic role for him.

1. In this regard, Jung's comments about her parapsychological abilities in a letter of 27 November 1934 to the parapsychologist J.B. Rhine in connection with the episode of 'exploding knife' which took place in his adolescence are strikingly less sceptical: 'She could produce quite noticeable raps in pieces of furniture and in the walls. Some of those raps also happened during her absence at a distance of about 4km.' (Adler, 1975: 182).

References

Adler G (ed., in collaboration with Jaffé A) (1975) C. G. Jung Letters, trans. RFC Hull. Princeton: Princeton University Press (Bollingen Series).

Azam É (1887) Hypnotisme, double conscience et altérations de la personnalité. Paris: Baillère.

Barrington MR (ed.) (1972) Crookes and the Spirit World. London: Souvenir Press.

Bennet EA (1982) Meetings with Jung: Conversations recorded by E. A. Bennet during the Years 1946–1961.

London: Anchor Press.

Bernet B (2013) Schizophrenia: Entstehung und Entwicklung eines psychiatriches Krankheitsbild um 1900. Zürich: Chronos Verlag.

Carotenuto A (1984) A Secret Symmetry: Sabina Spielrein Between Jung and Freud – The Untold Story of the Woman Who Changed the Early History of Psychoanalysis, trans. A Pomerans, J Shepley and K Winston. London: Routledge; originally published in Italian in 1980.

Ellenberger H (1961) Psychiatry and its unknown history. In: Micale M (ed.) Beyond the Unconscious: Essays of Henri F. Ellenberger in the History of Psychiatry. Princeton, NJ: Princeton University Press, 239–253.

Ellenberger H (1991) C. G. Jung and the story of Helene Preiswerk: a critical study with new documents. In: Micale, 1991 [see previous reference]: 291–306.

Flournoy T (1900/1994) From India to the Planet Mars: A Case of Multiple Personality with Imaginary Languages, ed. S Shamdasani, trans. D Vermilye. Princeton, NJ: Princeton University Press.

Flournoy T (1902) Nouvelles observations sur un cas de somnambulisme avec glosso-lalia. Archives de Psychologie 1: 102–255.

Flournoy T (1903) Review of C. G. Jung, Zur Psychologie und Pathologie sogenannter okkulter Phänomene. Archives de Psychologie 2: 85.

Jaffé A (1989) From the Life and Work of Jung. Einsiedeln, Switzerland: Daimon Verlag.

Jung CG (1897) Some thoughts on psychology. In: The Zofingia Lectures, supplementary vol. A., tr. J van Huerk, The Collected Works of C. G. Jung, ed. Sir H Read, M Fordham, G Adler; W McGuire, Executive Ed.; trans. RFC Hull. New York and Princeton, NJ: Princeton University Press (Bollingen Series), 1953–1983 [hereafter, CW], 21–48.

Jung CG (1898) On the nature and worth of speculative inquiry. CW A.

Jung CG (1902) The Psychology and Pathology of so-called Occult Phenomena: A Psychiatric Study. CW 1.

Jung CG (1903) Über die Psychologie des Unbewussten. Correspondenz-Blatt für Schweizer Ärzte XIII: 20–22.

Jung CG (1907) On the Psychology of Dementia Praecox. CW 3.

Jung CG (1912) Transformations and Symbols of the Libido, trans. B Hinkle. CW B.

Jung CG (1921) Psychological Types. CW 6.

Jung CG (1925/2012) Introduction to Jungian Psychology: Notes of the Seminar Given by Jung on Analytical Psychology in 1925, rev. ed. S Shamdasani. Princeton: Princeton University Press (Philemon Series).

Jung CG (1933–4) Modern Psychology: Lectures delivered at the Swiss Federal Institute for Technology Zürich, vol. 1: October 1933 – February 1934, ed. Ernst Falzeder, trans. M Kyburz, J Peck and E Falzeder. Princeton University Press (Philemon Series), forthcoming.

Jung CG (1935) Foreward to the second edition, The Relations between the I and the Unconscious. CW 7: 123–125.

Jung CG (1939) On rebirth. CW 9: 1.

Jung CG (1943) On the Psychology of the Unconscious, 5th edn. CW 7.

Jung CG (1950) Concerning mandala symbolism. CW 9(1): 355–384.

Jung CG (1958) On schizophrenia. CW 3: 256–271.

Jung CG (2009) The Red Book: Liber Novus, ed. S Shamdasani, trans. M Kyburz, J Peck and S Shamdasani. New York: W.W. Norton.

Jung CG and Jaffé A (1962) Memories, Dreams, Reflections, trans. R and C Winston. London: Fontana, 1983.

Kerner JAC (1829) Die Seherin von Prevost. Eröffnungen über das innere Leben und über das Hineinragen einer Geisterwelt in die unsere, 2 vols. Stuttgart, Tübingen: J. G. Cotta'sche Buchhandlung.

Krafft-Ebing R von (1879–80) Lehrbuch der Psychiatrie auf Klinischer Grundlage: für practische Ärzte und Studirende. Stuttgart: Enke.

Reichenbach K von (1846) The Power of the Mind over the Body: An Experimental Inquiry into the Nature and Cause of the Phenomena attributed by Baron Reichenbach and Others to a 'New Imponderable'. London: John Churchill.

Shamdasani S (1998) From Geneva to Zurich: Jung and French Switzerland. Journal of Analytical Psychology 43: 71–88.

Shamdasani S (2008) "The boundless expanse": Jung's reflections on life and death. Quadrant: Journal of the C. G. Jung Foundation for Analytical Psychology 38: 9–32.

Sommer A (2013) Crossing the boundaries of mind and body: psychical research and the origins of modern psychology. Unpublished PhD dissertation, University College London.

Treitel C (2004) A Science for the Soul: Occultism and the Genesis of the German Modern. Baltimore, MD: Johns Hopkins University Press.

Wallace AR (1874) Die wissenschaftliche Ansicht des Übernaturlichen, ed. A Aksakov, trans. GC Wittig. Leipzig: Bibliothek des Spiritualismus für Deutschland; originally published in English in 1866.

Weiser A (2001) Zu frühen Psychoanalyse in Zürich, 1900–1914. Unpublished M.D. dissertation, University of Zürich.

Wolframm H (2009) The Stepchildren of Science: Psychical Research and Parapsychology in Germany, 1870–1939. Amsterdam: Rodopi.

Zöllner J (1882) Wissenschaftliche Abhandlungen. Leipzig: Staackmann.

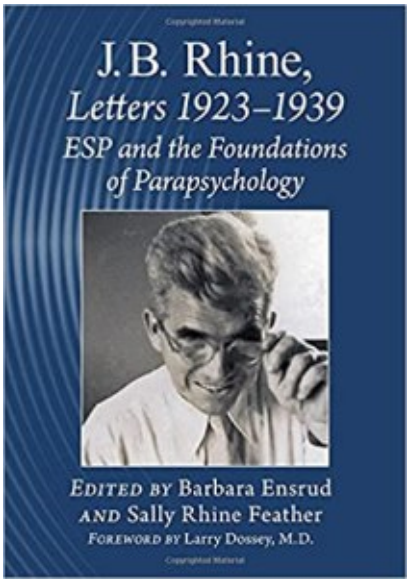
Zumstein-Preiswerk S (1975) C. G. Jungs Medium: Die Geschichte der Helly Preiswerk. Munich: Kindler

Verlag.

1. https://neuro.unboundmedicine.com/medline/citation/26254128/'S_W_'_and_C_G__Jung:_mediumship_psychiatry_and_serial_exemplarity_

Carl Jung - J.B. Rhine Letters (2021-07-23 04:36)

[paypal _donation _button border="5"]



[1]Rhine-Jung Letters

Jung-Rhine Letters:

For example, the following quotation is from a letter to Rhine that did not find its way into Jung's two-volume set of letters:

I regretted very much not seeing you when you were in Europe.

Soon after you left I recovered from my illness and I have been able to finish a paper that is largely based upon your ESP experiment which, by the way, is intensely discussed over here by psychologists as well as physicists. (C. G. Jung, personal communication to J. B. Rhine, September 3, 1951) Victor Mansfield, Rhine-Jung Letters, Page 3

Jung uses the term cause in the conventional sense of an efficient cause involving some force,

energy, or information traveling from one well-defined object to another.

For example, in discussing synchronicity he writes,

We must give up at the outset all explanations in terms of energy, which amounts to saying that events of this kind cannot be considered from the point of view of causality, for causality presupposes the existence of space and time in so far as all observations are ultimately based upon bodies in motion. (Jung, 1978c, para. 836) Victor Mansfield, Rhine-Jung Letters, Page 3

Marie-Louise von Franz (1992), whose contribution to synchronicity is second only to Jung's (see her book Psyche and Matter, 1992) clarifies this when she writes:

According to the Jungian view, the collective unconscious is not at all an expression of personal wishes and goals, but is a neutral entity, psychic in nature, that exists in an absolutely transpersonal way. Ascribing the arrangement of synchronistic events to the observer's unconscious would thus be nothing other than a regression to primitive-magical thinking, in accordance with which it was earlier supposed that, for example, an eclipse could be "caused" by the malevolence of a sorcerer. Jung even explicitly warned against taking the archetypes (of the collective unconscious) or psi-powers to be the causal agency of synchronistic events. (p. 231) Victor Mansfield, Rhine-Jung Letters, Page 4

Like most of us, Rhine had difficulty accepting the idea of acausal connections. After nearly two decades of correspondence with Jung, and in response to a synchronicity paper by C. A. Meier (no English translation of Jung's synchronicity essay was available then), Rhine wrote on July 17, 1954:

Professor Dr. C. G. Jung

Seestrasse 228

Kusnacht-Zurich

Germany

Dear Professor Jung:

I have just finished a letter, a very tardy one, to Professor Meier, attempting to answer

his question concerning my reaction to his paper on synchronicity.

I told him I was playing for time on that question and that psychologically he might have to classify me as a very cautious person.

At any rate, I was disposed to try to cling to the causality hypothesis, patching up the psychophysical interaction by supposing the necessary energetics.

I think it is possible that I simply do not understand all that synchronicity represents and involves in your concept of it.

It is not that I have any great confidence in causality or that I understand very much of what it might mean in a psychophysical interaction in any case. It is more a matter with me of taking very cautious, timid steps, and I do this partly because I am determined to go as far as I can in fact-finding in this area of problems.

There is a fair possibility that I may come upon the kind of evidence that can discriminate between causality and noncausality in the psychophysical realm.

I shall not make up my mind with any feeling of confidence, or finality for a long time to

come in any case.

I think it would help enormously if I could read your latest book in English.

I do not see why so important a book cannot be brought out in several languages at the same time.

Certainly if you are right about synchronicity there will be a revolution in scientific thought and it could be a timely one.

I am eager to hear more about any developments that have followed the publication of your book.

Has anything come of any experiment such as Bender's?

I have read a number of fairly good reviews but I still want the original in English.

Thank you for your good letter and best wishes for your continued good health.

Sincerely yours, J. B. Rhine. Victor Mansfield, Rhine-Jung Letters, Page 4-5

Further on, we show how a more refined view of causality supports Rhine's attempt to cling to it in understanding parapsychological phenomena. Jung promptly replied to Rhine's letter on July 26,

1954:

Prof. J. B. Rhine

Parapsychological Laboratory

College Station

Durham, N. C.

Dear Professor Rhine,

Thank you for your kind letter! Synchronicity is indeed a difficult and involved problem.

The translation of my book into English is finished and the printing must be on the way,

so that you will have a chance to read it rather soon.

I must warn you though that in spite of all sorts of alterations I have made, it is still a difficult book that appeals chiefly to the thinking function as it consists in its main substance of the description of a point of view rather unfamiliar to our epoch.

Certain main points of my book have not been understood at all, but that is what I have

always seen with my books: I just have to wait for about 10 or 20 years until certain readers appear understanding what my thought is.

That sounds most arrogant, and everybody is free to think that I am writing a particularly unclear and obscure style.

The writer himself has to suspend his own judgment.

As far as I can see, my book has not had any noticeable effect yet, with the exception of Prof. Bender's experiments.

I have seen him recently, and he told me that he pursues his experiments with success. My best wishes to you; I always remember our rather noisy lunch at the Ambassador's. Victor Mansfield, Rhine-Jung Letters, Page 4-5

When V. Mansfield (V. M.) got copies of the Rhine-Jung letters, he read the first half of them just before going to bed. He thought "these are interesting letters, but there is nothing earthshaking in them."

He then had the following short dream: "I am carrying the letters around in a knapsack and telling people how important they are."

He had also just finished reading the fairy tale, "Brother Lustig" (Grimm & Grimm, 1972), in which Saint Peter is an initiatory trickster figure who rewards Lustig with a magic knapsack.

Anything Lustig wishes into the knapsack instantly appears there.

At the end of the tale, Saint Peter denies Lustig entrance into heaven.

Lustig then tricks Saint Peter into taking back the knapsack and then wishes himself inside the knapsack.

Instantly he finds himself in the knapsack in heaven, where Saint Peter relents and allows him to stay. Victor Mansfield, Rhine-Jung Letters, Page 6

Where is our neurosis trying to lead us? What does it demand of us?

As Jung said:

By finality I mean merely the immanent psychological striving for a goal. Instead of striving for a goal one could also say sense of purpose. All psychological phenomena have some such sense of purpose inherent in them.... (1978a, para. 456) Victor Mansfield, Rhine-Jung Letters, Page 8

This timeless knowledge, implicit in the individuation process, gradually reveals itself to the ego through unconscious compensation and occasionally through synchronistic experiences. Jung (1978c) comments:

Whether we like it or not, we find ourselves in this embarrassing position as soon as we begin seriously to reflect on the teleological processes in biology or to investigate the com-

pensatory function of the unconscious, not to speak of trying to explain the phenomenon of synchronicity.

Final causes, twist them how we will, postulate a foreknowledge of some kind. It is certainly not a knowledge that could be connected with the ego, and hence not a conscious knowledge as we know it, but rather a self-subsistent "unconscious" knowledge which I would prefer to call "absolute knowledge." (para. 931) Victor Mansfield, Rhine-Jung Letters, Page 7

Von Franz (1992) stresses the meaning and unity that are both so central to synchronicity:

For Jung, individuation and realization of the meaning of life are identical—since individuation means to find one's own meaning, which is nothing other than one's own connection with Universal Meaning.

This is clearly something other than what is referred to today by terms such as information, superintelligence, cosmic or universal mind—because feeling, emotion, the Whole of the person, is included.

This sudden and illuminating connection that strikes us in the encounter with a synchronistic event represents, as Jung well described, a momentary unification of two psychic states: the normal state of our consciousness, which moves in a flow of discursive thought and in a process of continuous perception that creates our idea of the world called "material" and "external"; and of a profound level where the "meaning" of the Whole resides in the sphere of "absolute knowledge." (p. 258) Victor Mansfield, Rhine-Jung Letters, Page 10

It is precisely this unification of our image of the material world with the deepest levels of our being that makes synchronicity such a revolutionary idea, with repercussions far beyond

psychology. Whatever the archetypal meaning in a synchronicity experience, the expression of unity is always paramount.

As von Franz (1975) says:

The most essential and certainly the most impressive thing about synchronicity occurrences ... is the fact that in them the duality of soul and matter seems to be eliminated.

They are therefore an empirical indication of an ultimate unity of all existence, which Jung, using the terminology of medieval natural philosophy, called the Unus Mundus." (p. 247) Victor Mansfield, Rhine-Jung Letters, Page 10

After one of Rhine's many requests for him to write down his parapsychological experiences, Jung (1975) wrote on September 25, 1953:

I am not sure whether I can get together all my reminiscences concerning parapsychlical events. There were plenty.

That accumulation of such tales does not seem to be profitable.

The collection by Gurney, Myers, and Podmore has produced very little effect.

People who know that there are such things need no further confirmation, and people not wanting to know are free, as hitherto, to say that one tells them fairy tales.

I have encountered so much discouraging resistance that I am amply convinced of the stupidity of the learned guild. (p. 126) Victor Mansfield, Rhine-Jung Letters, Page 11

1. B. Rhine was a young psychology instructor at Duke University when he first wrote to Jung on

November 14, 1934:

Dear Doctor Jung:

After having seen your interesting contribution, Modern Man in Search of a Soul, I thought you might be remotely interested in my work published in a volume, Extra-Sensory Perception [Rhine, 1934], and I therefore asked the publishers to put your name on the list for complimentary copies. Victor Mansfield, Rhine-Jung Letters, Page 11

The correspondence between Rhine and Jung continued, sometimes sporadically, over the next two decades, even during the war years.

They exchanged their more recent books, usually inquired about the other's health, and frequently expressed appreciation and admiration for the ideas or achievements of the other.

On April 1, 1948, Jung (1973) wrote to Rhine about his book The Reach of the Mind (Rhine, 1947):

Dear Dr. Rhine,

I've read your book with greatest interest and I thank you very much for sending me more than one copy.

People read it a lot over here and I have recommended it to several physicists interested in psychological and parapsychological matters.

I think it is one of the greatest contributions to the knowledge of unconscious processes.

Your experiments have established the fact of the relativity of time, space and matter with reference to the psyche beyond any doubt. (p. 495) Victor Mansfield, Rhine-Jung Letters, Page 12

The problematic role of volition raises a difficulty, because Jung (1978c) also writes in his synchronicity essay:

Among Rhine's experiments we must also mention the experiments with dice.

The subject has the task of throwing the dice (which is done by an apparatus), and at the same time he has to wish that one number (say 3) will turn up as many times as possible.

The results of this so-called PK (psycho-kinetic) experiment were positive, the more so the more dice were used at one time. (p. 434) Victor Mansfield, Rhine-Jung Letters, Page 14

Jung also had doubts about classifying the parapsychological as a type of synchronicity because of the lack of archetypal meaning in laboratory parapsychology.

For example, he writes (1978c):

Meaningful coincidences—which are to be distinguished from meaningless chance groupings—therefore seem to rest on an archetypal foundation.

As least all the cases in my experience—and there is a large number of them—show this characteristic ...

Although anyone with my experience in this field can easily recognize their archetypal character, he will find it difficult to link them up with the psychic conditions in Rhine's experiments, because the latter contain no direct evidence of a constellation of the archetype.

Nor is the emotional situation the same as in my examples.

Nevertheless, it must be remembered that with Rhine the first series of experiments generally produced the best results, which then quickly fell off.

But when it was possible to arouse a new interest in the essentially rather boring experiment, the results improved again. It follows from this that the emotional factor plays an important role.

Affectivity, however, rests to a large extent on the instincts, whose formal aspect is the archetype. (para. 846) Victor Mansfield, Rhine-Jung Letters, Page 16

If we examine Jung's more inclusive notion of general acausal orderedness, of which synchronicity is a part, we can harmonize our strict interpretation of synchronicity with Jung's broader use of the term.

Jung (1978c) describes this more inclusive acausal ordering principle:

I incline in fact to the view that synchronicity in the narrow sense is only a particular instance of general acausal orderedness—that namely, of the equivalence of psychic and physical processes where the observer is in the fortunate position of being able to recognize the tertium comparationis.

But as soon as he perceives the archetypal background he is tempted to trace the mu-

tual assimilation of independent psychic and physical processes back to a (causal) effect of the archetype, and thus to overlook the fact that they are merely contingent.

This danger is avoided if one regards synchronicity as a special instance of general acausal orderedness. (p. 516) Victor Mansfield, Rhine-Jung Letters, Page 17

Jung (1975) explained in a letter of September 18, 1945, how reluctant he was to act on Rhine's repeated pleas to write about the paranormal (including synchronicity) without a systematic collection of data:

Dear Dr. Rhine,

Your letter has been a great joy to me.

I have often thought of you in these last years and I also often mentioned your name and your experiments to many people.

I wish I could fulfill your wish but having a scientific conscience I feel very hesitant about it since, being a doctor, my observations are all of a clinical kind, which means that they are unavoidably subjective to a certain extent and never systematic in as much as they are all isolated cases and facts which form a rather incoherent mass, which would look like a collection of anecdotes.

I despise such a way of dealing with this matter and I would much prefer to be in a position to deal with a coherent material collected along certain scientific lines.

Of course I have had quite a number of noteworthy experiences, but you know how it is: circumstances and persons involved, though indispensably important for the explanation of the facts, cannot be described in a way that would convince the outsider.

It would all look hopelessly haphazard and pretty flimsy.

As you assume, I have thought a great deal about parapsychological facts and I tried to establish certain connections, but I always refrain from talking publicly about such matters for the above mentioned reasons. (pp. 378-379) Victor Mansfield, Rhine-Jung Letters, Page 18

1. https://www.amazon.com/J-B-Rhine-1923-1939-Foundations-Parapsychology/dp/1476684669/ref=sr_1_1?dchild=1&keywords=jung+rhine&qid=1626432046&s=books&sr=1-1

Her surrender to the Self sustained her immense energy, physically and spiritually. (2021-07-23 05:09)

[paypal _donation _button border="5"]

[1]The Inner Journey by Barbara Hannah

Foreword by Marion Woodman

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run.
John Keats, "To Autumn."

This ode by Keats echoed through my thoughts like an old friend as I walked for the first time to the C.G. Jung Institute on Gemeindestrasse in Zurich.

It was the fall of 1974. I had landed at the airport at 8 a.m. and was stunned by jet lag.

Further stunned by being addressed in German, I managed to register at the front desk and then sought refuge in the library.

" What madness possessed me to come here?" I asked myself.

Then a book with a bright yellow jacket almost leaped off the bookshelf. It was Striving Toward Wholeness by Barbara Hannah.

I suddenly realized it was about the Brontës, and about their problems as P.K.’s (Preacher’s Kids).

Within half an hour, I knew that the author of that book was the right analyst for me.

When I asked for Miss Hannah’s phone number, I was assured that she was a very old lady, certainly not taking any new analysands.

So I wrote her a note thanking her for the unique insights her book had opened to me.

The next afternoon the phone rang. It was Miss Hannah inviting me to tea. Over our cups she said: "You are a parson’s daughter; I am a parson’s daughter.

When I came to Zurich, Jung told me that only a parson’s child could handle a parson’s child."

And so, with eighty-one years of experience attempting to integrate the intensity of the opposites in a child of the manse, she took me on.

For me, one session highlights the essence of our work together.

Fiercely independent and well aware of the conflicts that analysis would entail, I was financing myself in Zurich with my own money saved over a twenty-five year teaching career.

I was left somewhat stranded when the dollar dropped in ratio to the Swiss franc, and I found myself needing money for values that were of utmost importance to me, but values of which I knew my husband would not approve.

Since he was my sole other

financial resource, I was in an intolerable conflict.

In an analytic session, I said, "My husband wouldn’t give me money for that purpose.""

Then lie to him," Miss Hannah said. "But, Miss Hannah," I said, aghast at her response, "that would not be honest."

"My dear," she said, looking me straight in the eye, "we’re not talking about honesty, we’re talking about getting along with men."

The words resonated in my being as the right words spoken in the right moment always do. I knew the words were coming from the Self.

I knew they had nothing to do with taking revenge on men, nothing to do with manipulating men or my own insidious purposes.

Exactly what they did mean, I did not know, but they rang true.

As I left Lindenbergstrasse 15, where Miss Hannah lived and practiced (in the same house as Marie-Louise von Franz),
consciousness began to dawn.

Someone was going to be betrayed in the situation, either my husband who had no way of comprehending the feeling values involved, or myself who had pondered their worth for weeks.

What was of utmost value to me as a woman would, I thought, seem foolish, hair-brained, stupid to him.

I began thinking back through my life to the countess times I had betrayed my own feeling values and accepted some man's logical, rational decision that left me saying, "Yes, it is for the best," while at the same time feeling dead inside.

Remembering the many times I had withdrawn from a fight, gone ahead and done what I wanted to do alone, leaving the man to do what he wanted to do alone, I realized how the betrayal of my own feeling betrayed his as well.

I realized how failure to be true to myself resulted in being false to others.

That night I wrote a detailed, honest letter to my husband. He replied with feeling and with money.

That immediacy, that presence, that feminine capacity to live the moment as it presents itself, is my most precious gift from Miss Hannah.

Her own trust in the Self made that gift possible.

Knowing her in the autumn of her life, I saw the full flowering of her sense of humor, her forthrightness and her love.

Never sentimental about herself or others, she constantly dealt with the opposites within the Self with unflinching courage.

She knew when to use her masculine side to discern what was irrelevant and what was essential, and when to rely on her feminine side to receive what the Self was ready to give.

Her surrender to the Self sustained her immense energy, physically and spiritually.

Miss Hannah was my living example of one who lives forever true to the process, holding farm to the opposites until the transcendent emerges.

And while I have seen her faith stumble in the fires of adversity, I have also seen her steady. herself and stand firm in the flames burning until the dross was burned to silver and gold.

Her commitment, which was at the same time her detachment, made me understand

the love that Wordsworth writes about, a love that makes

. . . a thing endurable, which else Would overset the brain, or break the heart Marion Woodman, Foreword, The Inner Journey, Page 8-10

1. https://smile.amazon.com/Inner-Journey-Lectures-Psychology-Analysts/dp/0919123899/ref=sr_1_1?dchild=1&keywords=barbara+hannah+the+inner+journey&qid=1611137701&s

---

Sonu Shamdasani: The Magical Method that Works in the Dark - C. G. Jung, Hypnosis, and Suggestion. (2021-07-24 04:01)

[paypal _donation _button border="5"]

[1]**Sonu Shamdasani: The Magical Method that Works in the Dark - C. G. Jung, Hypnosis, and Suggestion.**

Psychoanalysis and analytical psychology today trace themselves back to Freud and Jung.

Paradoxically, this apparently self-evident view has led to the mystification of the genesis of these

professions, as it has obliterated the manner in which the development of their work

was embedded within wider developments in psychology and psychotherapy.

Furthermore, a profusion of myths and legends have enveloped Freud and Jung to such an alarming

extent that new documentation, when it is taken on board, all too often ends up serving as the basis for the elaboration of new legends.

Through complex operations which have yet to be adequately mapped, Freud and Jung were cancelled out as historical figures and raised up as symbolic legitimators of discourses and practices with no necessary connection and little actual resemblance to their own.

Commencing with Henri Ellenberger, a number of scholars have demonstrated that the therapeutic practices of psychoanalysis and analytical psychology should be seen as a late phase of the transformation of the hypnotic and suggestive psychotherapies that spread across Europe and America

at the end of the nineteenth century, as well as of the long-standing varieties of moral treatment in psychiatry.

To these practices, psychoanalysis and analytical psychology added some new techniques as well as reformulations of old ones.

Critically, however, they came to stand in for the development of modern psychotherapy and psychologies of the unconscious in general.

Like Russian dolls, the figures of Freud and Jung came to conceal many other figures within them.

As John Burnham (1967, p. 214) accurately noted years ago concerning the rise of psychoanalysis in the United States:

Freud became the agent not so much of psychoanalysis as of other ideas current at the time. Psychoanalysis was understood as environmentalism, as sexology, as a theory of psychogenic etiology of the neuroses.

Likewise when Freud's teachings gained attention and even adherents, his followers often believed not so much in his work as in evolution, in psychotherapy, and in the modern world.

It is the misunderstanding of the nature of these substitutions that has led to the prevalent vastly overinflated view of the significance of psychoanalysis in twentieth-century culture.

The fact that the terms used by Freud and Jung to characterize the practice of psychotherapy—transference, countertransference, projection, and so on—have passed into general usage has led to the widespread assumption that what these terms meant at the beginning of the century is close or identical to what they mean today.

However, these terms have been refigured by transformations in social relations, medi-

cal and nonmedical professional relationships, and affective sensibilities.

As a result, they have undergone a process of linguistic drift, to adopt Edward Sapir's expression.

In the following I would like to give a sketch of the formation of Jung's practice, and in particular his

relation to hypnosis and suggestion, which formed a critical counterpoint to his engagement with psychoanalysis.

For several decades now, the relation of psychoanalysis to hypnosis and suggestion has been subject to an extensive body of critical, historical and philosophical reappraisal.2

However, hardly any attention has been paid to Jung's relation to hypnosis and suggestion.3 There are several reasons for this.

First, the prevailing Freudocentric legend of the emergence of psychoanalysis has led to the

assumption that Jung's practice emerged from psychoanalysis, so any separate treatment of its genesis has not been seen to be necessary.4

Second, the effect of Freudian account of the genesis of the psychoanalytic movement has been to consistently downplay the significance of the Zürich school in its genesis, despite the fact that, as Freud (SE 14, p. 27) himself admitted in 1914, most of his followers had come to him by way of Zürich.

In this paper, I intend to reconstruct Jung's relation to suggestion; as well as constituting elements of a genealogy of Jung's form of psychotherapy, this account also opens up several additional considerations to the question of the relation of psychoanalysis to hypnosis and suggestion.

This also serves to counter the widespread identification of the formation of modern psychotherapy with the rise of psychoanalysis.

The Burghölzli was the first university psychiatric clinic to take up the practise of psychoanalysis. However it was far from being a tabula rasa, passively receiving Freud's imprint.

The practise of hypnotism and suggestion had been introduced there by its director, August Forel.

One critical context for the introduction of psychoanalysis into the Burghölzli was thus the preexisting utilization of hypnosis and suggestion.

In 1886, Forel visited Nancy after reading Hippolyte Bernheim's book Of Suggestion.

Bernheim promoted the therapeutic use of hypnosis and suggestion and played a key role in their rapid dissemination, and indeed of the practice of psychotherapy, with which they were initially synonymous.5

At Nancy, Forel was initiated into the practice of hypnotism by Bernheim, who gave practical demonstrations (Forel 1937, p. 167).

On his return, he began practicing hypnosis, and introduced it into the Burghölzli.

Forel sided with Bernheim in the conflicts between the Nancy school and the Salpêtrière school

in Paris, led by the neurologist Jean Martin Charcot.

In accordance with the Nancy school, he claimed that he could hypnotize around 80-90 % of people.

Forel gave lectures on hypnosis with clinical demonstrations.

At the Burghölzli, it wasn't only patients whom he hypnotized. The staff too were hypnotized.

He gave a nurse a posthypnotic suggestion to place the paper basket on someone's lap.

He regulated the menstruation of female attendants through hypnosis.

He hypnotized attendants at the noisy wards so that they would not be disturbed by loud noises when they slept but would awaken if any of the patients did anything dangerous.

He adopted a similar procedure with nurses made to sleep next to suicidal patients, and states that his successor, Eugen Bleuler, has been able to confirm the efficacy of this procedure, which indicates that the practice was continued by him (Forel 1889/1906, pp. 94-5, 100, and 256).

For Forel, hypnosis and suggestion, as well as being used for therapeutics and research, were significant as tools for hospital management that reinforced and maintained preexisting hierarchical relations.

It is still a widespread belief that the in-depth investigation of individuals lives, with a particular accent on sexuality, was an innovation of psychoanalysis.

It is important to grasp this was already a feature of hypnotic therapies.

Forel (1889/1906, p. 242) advocated an individualizing approach:

One must gain the full confidence of the patient by affection and intimately insinuating one's self into all sides of his mental life; one must sympathize with all his feelings, get him to relate the whole story of his life, live it all over again with him, and enter into the feelings of the patient.

But one must naturally never lose sight of the sexual aspect, which differs so enormously according to the kind of person, and which may form an actual danger.…It must be understood

that it is not sufficient to follow the usual stereotype medical control, which consists in paying attention to the discharge of semen, or coitus, and pregnancy; but it is necessary to take into consideration carefully all the higher regions of the intellect, mood, and will, which are more or less connected with the sexual sphere.

When this has been carried out, one has to map out the proper definite aim in life for the patient, and start him on his way full of energy and confidence.

In situations where hypnotic suggestion ran into difficulties, Forel (ibid., p. 201) commented:

As soon as I notice that a person remains uninfluenced or does not obey well any longer, I ask him, “What is it that is exciting you? Why don’t you tell me what you have got on your mind?”

And this question, asked in a friendly but definite tone, rarely fails to elicit a positive reply.

The patient notices that I have recognised the cause of the failure at once, and almost always confesses it.

I can generally reassure him thereby, and, in consequence, attain what I am aiming at. 6

Jacqueline Carroy (1991, pp. 179-200) has made the important observation that in the hypnotic literature, suggestion functioned as a heterodox, umbrella term, which, as well as imperative suggestion, included paradoxical injunctions and interpretations.

Following Carroy’s observation, if one studies psychoanalytic and psychotherapeutic cases in the twentieth century, one finds that “interpretation” functioned in a similar catchall manner.

Whilst the theoretical account of practices changed considerably, the same was not the case in the practices themselves.

In the psychoanalytic literature it is not hard to find some of the best examples of authoritarian directives under the rubric of interpretation.

Indication of the continued use of hypnosis at the Burghölzli is a 1902 paper by Franz Riklin in which he depicted his use of hypnosis to lift amnesias in cases of epilepsy.

The context of the Burghölzli and its pool of inpatients enabled the experimental utilisation of hypnosis.

Thus Riklin (1903, pp. 214-5) admitted that whilst he felt there were some therapeutic benefits demonstrated, his main interest was scientific research.

For Bleuler (1922, pp. 42-3), it was hypnosis, and especially the concept of suggestion, that first gave therapeutic attempts a firm foundation, made psychotherapy into a science, and furnished

proof for the unconscious, which enabled the creation of a pathology of psychic functions.

In 1906, he wrote a work, Affectivity, Suggestibility and Paranoia, in which he put forward his own theory of suggestion.

For Bleuler, Bernheim's definition of suggestion was too wide.

Bleuler subsumed suggestibility within affectivity.

At the same time, he (Bleuler 1906/1912, p. 62-3) made important remarks critiquing the notion that there was a common essence (aside from an exclusion of a critical attitude) attached to the various practices that went by the name of hypnotism:

There is not one hypnosis but a whole mass of conditions to which we give this name.…An hypnosis as conceived by Liébault is very different matter from an hypnosis in the Salpêtrière, the hypnosis of Braid and Mesmer differs from the modern hypnosis.

"The suggestors" of the modern shows produce again other conditions.

Whoever has seen a little of it knows that with the same technique the condition of hypnosis changes with every hypnotist and every hynpotized person.

Not only were there variations in the practices of different schools, there were variations between each practitioner in each school.

Hypnosis was thus simply a collective name.

It was Bleuler who introduced psychoanalysis into the Burghölzli.

For Bleuler, psychoanalysis was an addition and extension to the repertoire of hypnotic and

suggestive techniques, and was understood in the same way: that is, as an auxiliary psychotherapeutic technique to be incorporated into preexisting medical and psychiatric institutional practices and conceptions.

Jung started at the Burghölzli in December 1900.

His first publication was his 1902 dissertation, On the Psychology and Pathology of So-Called Occult Phenomena: A Psychiatric Study.

This consisted in a study of a case of somnambulism, whom he dubbed "S.W."

It was later revealed that the case was in fact Jung's cousin Hélène Preiswerk (for biographical

details, see Zumstein-Preiswerk 1975).

In this study, Jung drew principally from what he called the French school, and from Théodore

Flournoy and Pierre Janet in particular.

His work was closely modelled on Flournoy's From India to the Planet Mars, both in terms of subject matter and in terms of its interpretation of the psychogenesis of Hélène Preiswerk's spiritualistic romances.

Jung (CW 1, para. 92) invoked the concept of suggestion to explain the genesis of somnambulistic dream pictures.

In a discussion of the formation of subpersonalities, he cited Janet's case of Lucie:

(Janet asks:) Do you hear me?

(Lucie answers by means of automatic writing:) - No.

But one has to hear in order to answer. - Yes, absolutely.

Then how do you do it? - I don't know.

There must be someone who hears me. -

Yes.

Who is it? - Other than Lucie.

All right, an other person. Shall we give them a name? - No.

Yes, it will be more convenient. - All right, Adrienne.

Well, Adrienne, do you hear me? - Yes.

Commenting on this, Jung stated:

"One sees from these extracts how the under-conscious [unterbewußte] personality builds itself up: it owes its development simply to suggestive questions which comply with a certain disposition in the medium" (para. 93, translation modified).

If the unconscious personality was built up through suggestions, this process was not an arbitrary remodeling of the personality, as it could only take place if there was a pregiven receptivty.

Jung cited Alfred Binet's commentary on Janet's case.

Binet had stated: "It should be carefully noted that if the personality of 'Adrienne' could be created, it was because the suggestion encountered a psychological possibility" (ibid.).

This conception of the limits of the reach of suggestion was to play a critical role in Jung's conception of suggestion.7

Jung's use of suggestion is illustrated in the case of Goodwina F. in 1902 in a paper "A

case of hysterical stupor in a person in detention."

The case was referred to the Burghölzli for a medical opinion.

The following is an excerpt from Jung's account (CW 1, para. 264) of hypnotizing her:

Are you hypnotized now? - Yes.

Are you asleep? - Yes.

But you can't be asleep, as you're talking to me! - Yes, that's right, I'm not asleep.

Look out, I'm not going to hypnotize you!

(This procedure was repeated several times.

The patient lay quite slack; the slight twitching of the arms that always occurs under hypnosis stopped.)

Are you asleep now? - (No answer).

Are you asleep? - (No answer).

You will be able to speak presently! (Passes were made over the mouth.)

In his account of this case, Jung successfully suggested to Goodwina F. that she was drinking wine and vinegar from an empty glass.8

He used suggestion to remove headaches, to enable deep sleep, and to recover memories.

He used Janet's technique of double hypnosis in the case of Lucie, where Janet after hypnotizing Lucie (into Lucie 2) hypnotised her again (into Lucie 3).

The same technique was also used by Franz Riklin (1903, p. 222).

Jung also used a technique of Forel to suggestively transpose a patient into a particular situation, to give the patient cues around which associations could cluster.

According to Jung, his use of these techniques in this case indicated the existence of an unconscious orientation in twilight states.

Thus suggestion was here used as a tool to manage the patient, to recover memories in the

context of establishing a patient's history, and for psychological research.

Jung stated that his interest in therapeutics began in the context of Forel's polyclinic, which was frequented by all sorts of people.

Jung held lectures there and demonstrated hypnosis in front of an audience of about twenty people.9

Ina seminar in 1935, Jung (1988, 1:332) recalled one incident from his demonstrations at the polyclinic, which gives indication of his experimental interest in hypnosis:

You can hypnotize suitable subjects to such an extent that they lose the sensation of the body completely. I made an experiment once with a young girl at the Polyclinic. She was a bit hysterical, and I told one of my assistants to entangle her in an interesting conversation.

He was a nice young man and it went beautifully, and then I went up behind her and pushed a needle into her neck about a centimeter deep. It would naturally be painful and she did not even wince, but her pupils contracted. The physiological person felt the pain, but her whole libido was in the man and withdrawn from the surface of the body, so she felt nothing consciously.

In his correspondence with Freud, Jung discussed the relation of psychoanalysis to hypnosis. On 5 October 1906 he wrote to Freud:

“Your therapy seems to me to depend not merely on the affects released by abreaction but

also on certain personal rapports” (Freud and Jung 1974, p. 4).

A few months later, on 4 December, he informed Freud that most uneducated hysterics were not suitable for psychoanalysis, and that hypnosis occasionally gave better results (p. 11).

The following year, he informed Freud of a case of a six-year-old girl he was treating for excessive masturbation and lying after alleged seduction by her foster-father.

He wrote, “The hypnosis is good and deep, but with the utmost innocence the child evades all suggestions for enacting the trauma” (p. 45).10

It is critical to note that at this point in time, the term “psychoanalysis” had not acquired the rigid designation that it would soon do.

Moreover, as Freud had not published details of his technique, it was not at all clear at what point it diverged from current practices in psychotherapy.

These statements indicate that, for Jung, psychoanalysis was understood to consist in certain techniques, such as abreaction and free association, which were to be pragmatically

combined with hypnosis, suggestion, and other techniques, such as Dumeng Bezzola’s psychosynthesis, and preeminently, the association experiment.

That year, Jung delivered a paper on Freud’s theory of hysteria in Amsterdam at the International congress for psychiatry and neurology.

He (Jung, CW 4, para. 28) commenced by stating that the theoretical presuppositions

of Freud's research lay in Janet's experiments, a statement that could hardly have pleased Freud.

The cathartic method was not without a suggestive force, as the doctor led and the patient was essentially passive (para. 39).

In Freud's new method of free association, which Jung called educative, suggestion was discarded.

According to Jung, however, this bore a resemblance to the method of Paul Dubois, which was "undeniably successful." 11

Thus if Freud's new educative method did not use suggestion, it did use persuasion (para. 41).12

As we shall see, Jung's initial turn to psychoanalysis as an instrument of research was closely tied up with his abandonment of hypnosis.

Before considering this, it is useful to consider briefly Freud's abandonment of hypnosis.

In his autobiographical study, Freud narrated an incident which he claimed revealed to him the libidinal factor at work behind hypnosis.

On one occasion a patient awoke from a trance and threw her arms around his neck.

Freud stated that his modesty stopped him from attributing the event to his personal attraction.

The patient's affections were supposedly directed towards a third person, and transferred onto Freud (SE 20, p. 27).

Léon Chertok (1968, p. 568) has attributed a decisive significance to this event in the genesis of Freud's concept of the transference, which he argues arose as a defensive gesture to provide cover from the specter of erotic entanglement that had long hung over the practices of magnetism, hypnosis, and psychotherapy: The physician no longer feels himself personally involved in consequence of the libidinal demands of a female patient, and he is able to maintain a certain detachment in his relationship with her....

Psychotherapists, who for a century had been consciously or unconsciously haunted by the possible erotic complications of the relationship, could henceforth feel reassured.

Whether or not this incident had the historical significance that Chertok attributes to it, it illustrates the manner in which Freud reformulated the hypnotic rapport in terms of libido.

Mikkel Borch-Jacobsen (1993, p. 53) notes

(1) that the phenomena of transference is, as Freud himself admitted, nothing other than the reemergence, within analysis, of the characteristic relationship (“rapport”) of hypnosis...and

(2) that this singular “rapport” with another person, as soon as it is recognized, is immediately interpreted in analytical terms, in that the patient’s current relationship with the analyst is understood

(and at the same time derealized) as the displaced representation or reproduction of an earlier “emotional tie” to a loved and/or hated dritte Person.

In addition to the anxiety concerning eroticism in the therapeutic encounter highlighted by Chertok,

George Makari (1994, p. 567) has drawn attention to the epistemological anxiety that lay behind Freud’s development of his 1895 theory of transference, showing how Freud was attempting “to tame disquieting concerns about the epistemological status of hysteria and hypnosis.” 13

The significance of these points for Jung emerges when one considers his own abandonment of hypnosis.

Jung wrote of the reasons why he abandoned hypnosis in a letter in 1913 to Dr. Rudolf Loÿ. Jung stated that he had once practised hypnotic suggestion with enthusiasm, but then three significant incidents occurred.

On the first occasion, a fifty-six-year-old “withered old peasant,” when awakened out of a trance, looked at him tenderly and thanked him for being “so decent.”

Jung commented:

This insight filled me for the first time with the insecure feeling, that the nefarious person had possibly understood more about the essence of hypnosis, with the infamous consistency of feminine (at that time I said “animal”) instinct, than I with all the knowledge of the scientific profundity of the text-books (CW 4, para. 579, translation modified).

The next incident concerned a “pretty, coquettish” seventeen year-old, who suffered from nocturnal enuresis.

Jung said that he thought of the “wisdom” of the old woman, and tried to hypnotize her, whereupon she had fits of laughter.

He said that he thought to himself that this was because she had already fallen in love with him.

After hypnotizing her, the enuresis stopped.

He informed her that the next session would be the following Saturday, instead of Wednesday. On that occasion, the enuresis had returned on Wednesday night.

He thought to himself, “She wants to prove to me that I absolutely must see her on Wednesdays too; not to see me for a whole long week is too much for a tender loving heart” (para. 580).

He asked her to return in three weeks, knowing that he would be on holiday at that time.

He was subsequently informed that she had come, that the enuresis had vanished, and that she had been very disappointed not to see him.

He concluded, “The old woman was right.”

Jung stated that the third incident was the final blow. In a subsequent account of this case, he cited it in the context of his lectures at the University.

of Zürich, which commenced in 1905(Jung 1963, p. 138).

He noted that it was his practise then to inquire concerning the personal history of the

patients whom he hypnotized.

A sixty-five-year-old woman came in on a crutch, and had suffered from pain in her knee for seventeen years, without finding a cure.

When he offered to hypnotize her, she went into a state of somnambulism without his saying anything.

He had difficulty rousing her,14 and when she awoke, she jumped up and claimed to be fully cured.

He stated that he felt embarrassed and simply said to his colleagues, “Behold the marvels of hypnotic therapy!”15

A year later the woman reappeared with a pain in her back.

He stated he “saw written on her brow” that she had read the newspaper notice of the recommencement

of his course on hypnotism, and the pain in the back was a pretext for seeing him again, and allowing herself to be spectacularly cured, again, which duly happened. He concluded (CW 4, para. 582):

As you will understand, a man possessed of scientific conscience cannot digest such cases with impunity.

I was resolved to abandon suggestion altogether rather than allow myself to be passively transformed into a miracle-worker. I wanted to really understand what goes on in people’s minds.

It suddenly seemed to me incredibly childish to think of dispelling an illness with magical incantations, and that this should be the sole result of our efforts to create a psychotherapy.

Thus the discovery of Breuer and Freud came as a veritable lifesaver. 16

In his 1932 account, Jung stated that as he still felt unsure as to how she had been cured, he ubsequently questioned her, and it emerged that she had an “idiot son” who was in his ward: consequently she had looked to Jung as a second son.

Jung added that it was due to the reputation he had gained from this case that his private practice

of psychotherapy started.

He described this as his first therapeutic experience and his first analysis (1976, p. 309; 1963, p. 140).

The most striking aspect of these anecdotes is that Jung cites three cases of successful cures to justify his abandonment of hypnosis.

His initial statement concerning the wisdom of the old woman surpassing the textbooks is curious, given the longstanding recognition of the erotic and amorous nature of the rapport in the hypnotic literature, which had been most recently discussed by Janet, in his study of the “passion somnambulique.”17

In the second incident and second episode of the third incident, Jung used suggestion and trance induction with the explicit assumption of their erotic relational components—with success.

From the statement quoted above, it appears that the reason for his dissatisfaction with hypnosis was his view that its study would not lead to a psychotherapy grounded in a general psychology.

Thus it was not for therapeutic but epistemological reasons that Jung abandoned hypnosis.

In 1912, Jung stated of Freud’s original libido theory that “the correctness of this theory in regard to the neuroses, strictly speaking the transference neuroses, was proven to me later after increased experience in the field of hysteria and compulsion neuroses” (CW B, para. 212, emphasis added).

This suggests that one appeal to Jung of psychoanalysis may have been its utility in defusing the problems posed by the rapport.

Jung continued to employ hypnosis in his private practice, but soon gave it up (1963, pp. 140-1).

It is perhaps significant that Jung’s qualms about the use of hypnosis and its erotic components arise in the context of the inception of his private psychotherapeutic practice.18

Over the next few years, concern with issues of hypnosis and suggestion disappear from Jung's writings.

Jung and other doctors at the Burghölzli took up the practice of psychoanalysis, though it is critical to note, again, that what this term denoted had yet to be fixed and circumscribed, and bears scant resemblance to what now bears this name.

Like hypnosis, psychoanalysis was employed at the Burghölzli in an experimental and research-oriented manner.

In the papers that were published at this time, there was little concern with therapeutics.19

Rather, the main concern was with explaining the psychogenesis of pathological conditions.

As the Burghölzli was the main instruction center for psychoanalysis, most physicians who came to psychoanalysis in this period were under the influence of how it was conceived and utilized in Zürich.

Indeed, this directly contributed to its dissemination, as psychoanalysis "Zürich style," with its focus on the association experiment and research orientation, was presented in a form which lay closer to contemporary psychiatric and scientific norms.

As we have seen, the exploration of patient's histories and the recollection of forgotten memories already featured in the use of hypnosis at the Burghölzli.

The further dimension that psychoanalysis was evoked to explain was the causal mechanisms behind symptoms and delusional formations. In 1911, Forel (1922, p. 223) had this to say about such work:

Jung and Mäder have analysed a paranoid patient with linguistic disorders who was treated by me long ago in the Burghölzli asylum, and they in part interpreted the meaning of her delusion behind her apparent linguistic disorders.

I had already in the beginning of the nineties put forward the same patient and other similar ones in my clinic in this sense, and remarked that the linguistic ellipses contained a meaning that the patient alone knew.

The issue of suggestion reemerged at the time of Jung's break with psychoanalysis.

Critically, this involved a reappraisal of the relation of psychoanalysis to suggestion.

In his correspondence with Loÿ, Jung wrote (CW 4, para. 584, translation modified):

It is unthinkable to critical understanding that suggestibility and suggestion can be avoided in the cathartic method. They are present everywhere..., even with Dubois and the psychoanalysts, who all believe they are working purely rationally. No technique and no self-effacement help here; the doctor works nolens volens, and perhaps most of all, through his personality, that means suggestively.

Involuntary suggestion, he claimed, played a far more important role than psychoanalysts had been willing to admit (para. 645).

If this was the case, it would not be possible to develop an objective psychology and psychopathology

from the clinical encounter, as Freud claimed, as it would be impossible to rule out the role of suggestion.

If, for Jung, Freud's claims for the distinction between psychoanalysis and suggestion were untenable, this led him to reappraise the role of suggestion.

His considerations on the topic had important effects on his subsequent work, and the modes in which he presented it.

For Jung, conscious suggestion was to be avoided as far as possible.

However, the problem was that the suggestive effect was not limited to conscious suggestion or commands but to the very structure of psychotherapy.

In 1935, Jung (CW 16, para. 3) gave this wide definition of suggestion therapy:

"To suggestion therapy belong all those methods which claim and employ a knowledge or interpretation of other individualities."

Psychoanalysis would certainly fall under this rubric.

At the same time, Jung did not doubt the efficacy of suggestion.

His problem with it lay in its irrationality.

In 1929 he wrote (CW 16, para. 315): As regards the maturation of the personality, the analytical approach is considerably higher than suggestion, which is a type of magical method that works in the dark and never makes ethical demands upon the personality.... Naturally suggestion can only be avoided if the doctor is conscious of its possibility. Unconsciously there is enough and more than enough suggestive effect remaining. 20

Thus the presence of suggestion in psychotherapy was ineluctable.

In 1946, he wrote: "Suggestion happens of its own accord, without the doctor's being able to prevent it or taking the slightest trouble to produce it" (CW 16, para. 359, note 19).

At the beginning of his correspondence with Freud, as cited earlier, Jung had highlighted the significance of the rapport in psychoanalysis.

He continued to stress its importance in psychotherapy.

In 1924, he stated that through taking an anamnesis, one established "what the old magnetisers

and later the hypnotists called the ‘rapport”’ (CW 17, para. 181).

He claimed that this formed the only safe means to tackle the unconscious.

A further concern that the problem of suggestion gave rise to, which played a critical role in Jung’s presentations of his theories, was the difficulty of ruling out the charge of suggestive influence.

In 1911, Jung took up a short article by an American woman, Frank Miller, as the basis for his

Transformations and Symbols of the Libido.

Many years later, in 1957, he (Jung 1977, p. 339) explained his reasons for basing this study upon a

woman whom he had never met to Richard Evans:

I was always a bit afraid to tell of my personal experiences with patients because I felt that people might say it was merely suggestion, you know. I took that case because I had no hand in it. It was old

Professor Flournoy, an authority....I knew him personally very well, a fine old man, and he certainly wouldn’t be accused of having influenced the patient. And that is the reason why I analyzed these fantasies.21

As Jung saw it, he could not present his work with patients as evidence for his theories, as such work would be open to the charge that the phenomena in question were due to suggestion.

This raised the problems of how to establish the proof for his theories and how to present them.

For Jung, the solution took the form of a comparative historical and cross-cultural study of the individuation process—preeminently, in his study of alchemy.

In Memories, Dreams, Reflections, he stated that it was his encounter with alchemy that enabled him to substantiate his ideas, through providing them with a historical basis (1963, p. 226).

Jung claimed that alchemy and spiritual practices in other cultures demonstrated that the phenomena he was observing were not artifactual products of his suggestions.

Thus it is not incidental that in his published writings Jung did not turn primarily to the extended presentation of case material to support his theories, but rather to the comparative and historical study of symbolism, i.e., to material which occurred independently of his practice.

One reason for this was that in case of material from his practice there was no way to obviate the charge of suggestive influence.

Thus the problem of suggestion had far-reaching ramifications in Jung's work, and had effects on his treatment of topics, which at first sight appear to be far removed from it.

Further discussion of this issue requires reconstruction of what was actually occurring in Jung's

practice, which will be taken up elsewhere (Shamdasani 1997).

Notes

1) This paper is a revised and expanded version of a paper which originally appeared in a special issue of Psychologie Clinique 9

(2000) on the history of psychotherapy, edited by Jacqueline Carroy, whom I would like to thank.

2) See Mikkel Borch-Jacobsen (1993), The Emotional Tie: Psychoanalysis, Mimesis, and Affect; Léon Chertok and Isabelle Stengers (1992), A Critique of Psychoanalytic Reason: Hypnosis as a Scientific Problem from Lavoisier to Lacan; and François Roustang (1983), Psychoanalysis Never Lets Go.

3) I have only come across one work on the subject: James Hall (1989), Hypnosis: A

Jungian Perspective, which is a contemporary clinical study.

4) On this issue, see my "From Geneva to Zürich: Jung and French Switzerland"(1998), and "Memories, Dreams, Omissions" (1995); and Eugene Taylor, "The new Jung scholarship" (1996).

5) On this issue, see Jacqueline Carroy (2000), "L'invention du mot de psychothérapie et ses enjeux."

6) Forel's recommendation strongly resembles what Freud would later call the fundamental

rule of psychoanalysis, to speak whatever came to one's mind, and the "analysis of resistances." Freud was certainly familiar with this work, as he reviewed it.

7) In "The aims of psychotherapy" (CW 16, 1929), Jung justified his practice of giving his own associations and ideas to his patients' dreams with the statement: "As is well known, one only allows something to be suggested that one is anyway already quietly ready for" (para. 95, translation modified). This position enabled Jung both to acknowledge the presence of suggestion whilst delimiting its ramifications.

8) Under the teetotal regime at the Burghölzli, such suggestions were perhaps the closest one could get to an alcoholic drink.

9) Jung/Jaffé transcripts, Library of Congress, Washington, pp. 316-17. The course lists at the University of Zürich indicate that between 1906 and 1909, Jung presented some

courses under the title “Psychotherapy with demonstrations,” as well as on hysteria. In 1910, the title of the former changed to “Introduction to psychoanalysis,” which ran until 1913 (Verzeichnis der Vorlesungen an der Hochschule Zürich, Staatsarchiv, Zürich).

10) When they took up psychoanalysis, doctors at the Burghölzli were not initially aware that Freud had abandoned his 1896 seduction theory. This led to the somewhat embarrassing situation for Freud that the theory that they were replicating and “validating” was one that he had discarded.

11) Dubois was a major figure in the landscape of early-twentieth-century psychotherapy, and his method of rational persuasion was highly influential. On his relation to suggestion, see my “Claire, Lise, Jean, Nadia, and Gisèle: Preliminary Notes towards a Characterisation of Pierre Janet’s Psychasthenia.”

12) In 1913, Jung stated that psychoanalysis had nothing to do with the work of Dubois (CW

4, para. 527). In his “On the history of the psycho-analytic movement”(SE 14) Freud claimed that the Zurich school had merely made a detour via Vienna, to end up in Berne, where Dubois cured with ethical encouragement.

13) See also Makari’s (1997) “Dora’s hysteria and the maturation of Sigmund Freud’stransference theory: a new historical inter-pretation.” One might further conjecture that part of the appeal of Freud’s concept of the transference, as presented in the Dora case, over Janet’s concept of the somnambulistic passion was the implication that responsibility for therapeutic failures lay on the side of the patient. Some support for this view is found in Sándor Ferenczi’s diary entry of 4 August 1932, where he critically notes that among the things he learnt from Freud was “the seeking and finding of the causes of failure in the patient instead of partly in ourselves” (in Dupont 1988, p. 184).

14) In an account of the same case in 1932, Jung stated that he had twenty students present,

with whom he was supposed to be demonstrating hypnosis and at this point he thought: “‘Now I am in a mess,’ and I prayed to God to perform a miracle on her behalf” (1976, 2:308).

15) In the context of the clinical demonstrations at the Burghölzli, such an occurrence appears to have been not uncommon. Forel had described his practice as follows: “I began with those who had already been hypnotized previously, and thus I saved myself from having to prepare new patients. When the new patients’ turn arrived, they were, as a rule, already so much influenced that they fell asleep at once” (1906, p. 225). Some of the older patients that Jung dealt with, such as Babette Staub, the subject of his On the Psychology of Dementia Praecox (CW3), who called herself Forel’s “star,” were already well “trained” by Forel. In her notes of Jung’s lectures on psychoanalysis in May 1912, Fanny Bowditch Katz records him saying that hypnosis “is often successful, but often not. In certain cases, indispensable. It is more successful where a number are hypnotised together, as one unconsciously imitates the other. He has often treated a dozen or so at the same time, beginning with the easiest subject at one end of the line and finding the last ones already gone when he reaches them” (Countway Library of Medicine).

16) The reference to Breuer indicates that Jung was initially attracted to the cathartic method of Studies in Hysteria. For Breuer, this involved getting the patient to talk under hypnosis. In his account of the case of Lucy R., Freud described how he had been led to abandon hypnosis and use Breuer's procedure in a waking state as he had found that he had not been able to bring as large a percentage of cases into somnambulism as Bernheim had done. In dispensing with induced somnambulism, he took his cue from Bernheim, who had demonstrated that the memories of events in somnambulism were only apparently forgotten, and could be recalled in a waking state (Studies in Hysteria, pp. 107-9). Bernheim had dissolved the concept of hypnosis under the rubric of suggestion.

17) Janet presented this notion at the International Congress of Experimental Psychology in Munich in 1896 and reprinted in his Névroses et idées fixes (vol. 1, pp. 113-143). Jung had a copy of this work in

his library. 18) In 1907, in a paper he co-wrote with Frederick Peterson, Jung put forward a

qualified view on the utility of suggestion, based on diagnostic criteria. They noted that the skilled physician was able to affect acute hysterical states with suggestion, but not in cases of dementia praecox (Jung and Peterson, "Investigations with the galvanometer and pneumograph in normal and insane individuals," CW 2, para. 1068).

19) For an example, see Nelken (1912),"Analytische Beobachtungen über Phantasien eines Schizophrenen."

20) It is important to note that Jung did not doubt the efficacy of magic. This topic will be taken up elsewhere.

21) Frank Miller's article, however, was heavily shaped by Flournoy's conceptions. See my "A woman called Frank"(1990).

References

Bernheim, Hippolyte, 1891. De la suggestion et de ses applications à la thérapeutique, 3rd edition (Paris, Octave Dion). Binet, Alfred, 1892. Les Altérations de la personnalité (Paris, Alcan). Bleuler, Eugen, 1906/1912. Affectivity, Suggestibility and Paranoia, tr. C. Ricksher (Utica, State Hospital Press). Bleuler, Eugen, 1922. Das Autistisch- Undisziplinierte Denken in der Medizin und seine Überwindung (Berlin, Julius Springer). Burnham John C., 1967. Psychoanalysis and American Medicine, 1894-1918: Medicine, Science and Culture (New York, International Universities Press). Borch-Jacobsen, Mikkel, 1993. The Emotional Tie: Psychoanalysis, Mimesis, and Affect, tr. D. Brick et al. (Stanford, Stanford University Press). Carroy, Jacqueline, 1991. Hypnose, suggestion et psychologie: l'invention de sujets (Paris, PUF). Carroy, Jacqueline, 2000. "L'invention du mot de psychothérapie et ses enjeux," Psychologie clinique 9, 11-30. Chertok, Léon, 1968."The discovery of transference," International Journal of Psycho-Analysis 49, pp. 560-577. Chertok, Léon, 1988. "Psychotherapy, suggestion and sexuality: historical and epistemological considerations," British Journal of Psychotherapy 5, pp. 94-104. Chertok, Léon and Isabelle Stengers, 1992. A Critique of Psychoanalytic Reason: Hypnosis as a Scientific Problem from Lavoisier to Lacan, tr. M. Evans (Stanford, Stanford University Press). Dupont, Judith, ed., 1988. The Clinical Diary of Sándor Ferenczi, tr. M. Balint and N. Jackson (Cambridge, Harvard University Press). Ellenberger, Henri, 1970. The

Discovery of the Unconscious: The History and Evolution of Dynamic Psychiatry (New York, Basic Books). Flournoy, Théodore, 1900. Des Indes à la planète mars. Etude sur un cas de somnambulisme avec glossolalie (Paris, Atar). Forel, August, 1889/1906. Hypnotism or, Suggestion and Psychotherapy, tr. H. Armit (London, Rebman). Forel, August, 1922. Der Hypnotismus, oder die Suggestion und die Psychotherapie (Stuttgart, Ferdinand Enke). Forel, August, 1937. Out of My Life and Work, tr. B. Miall (London, Allen & Unwin). Freud, Sigmund, 1953–74. The Standard Edition of the Complete Psychological Works of Sigmund Freud, ed. & tr. James Strachey (London, Hogarth Press,). Freud, Sigmund, and C. G. Jung, 1974. The Freud/Jung Letters, ed. William McGuire, tr. R. Mannheim and R. F. C. Hull (Princeton, Princeton University Press). Hall, James, 1989. Hypnosis: A Jungian Perspective (New York, Guilford). Janet, Pierre, 1889. L'Automatisme psychologique (Paris, Alcan). Janet, Pierre, 1898. Névroses et idées fixes, 2 vols. (Paris, Alcan). Jung, C. G., 1944– . The Collected Works of C. G. Jung, ed. Sir Herbert Read, MichaelFordham, Gerhard Adler and William McGuire, tr. Richard Hull (Princeton, Princeton University Press). Jung, C. G., 1963. Memories, Dreams, Reflections, tr. Richard and Clara Winston (London, Flamingo, 1983). Jung, C. G., 1976. The Visions Seminars, 2 vols., (Zürich, Spring Publications). Jung, C. G., 1977. C. G. Jung Speaking: Interviews and Encounters, ed. William McGuire and R. F. C. Hull (Princeton, Princeton University Press). Jung, C. G., 1988. Nietzsche's Zarathustra: Notes of the Seminar Given in 1934-1939 by C. G. Jung, ed. James Jarrett, 2 vols. (Princeton, Princeton University Press). Makari, George, 1994. "Toward an intellectual history of transference 1888-1900," Psychiatric Clinics of North America 17, pp. 559-570. Makari, George, 1997. "Dora's hysteria and the maturation of Sigmund Freud's transference theory: a new interpretation," Journal of the American Psychoanalytic Association 45, pp. 1061-1096. Nelken, Jan, 1912. "Analytische Beobachtungen über Phantasien eines Schizophrenen," Jahrbuch für psychoanalytischeund psychopathologische Forschungen 4, pp. 504-562. Riklin, Franz, 1903. "Hebung epileptischer Amnesien durch Hypnose," Journal für Psychologie und Neurologie. Roustang, François, 1983. Psychoanalysis Never Lets Go, tr. N. Lukacher (Baltimore, Johns Hopkins University Press). Shamdasani, Sonu, 1990. "A woman called Frank," Spring 50, pp. 26-56. Shamdasani, Sonu, 1995. "Memories, Dreams, Omissions," Spring 57, pp. 115-137. Shamdasani, Sonu, 1997. "La folie du jour: Jung et ses cases," in Histoire de la psychiatrie: Nouvelles approches, nouvelles perspectives, ed. Vincent Barras and Jacques Gasser (Payot, forthcoming). Shamdasani, Sonu, 1998. "From Geneva to Zurich: Jung and French Switzerland," Journal of Analytical Psychology 43, no. 1, pp. 115-126. Taylor, Eugene, 1996. "The new Jung scholarship," Psychoanalytic Review 83, pp. 547-68. Zumstein-Preiswerk, Stephanie, 1975. C. G. Jung's Medium: Die Geschichte der Hélène Preiswerk (Munich: Kindler).

1. https://pdfcoffee.com/hipnosis-carl-jung-pdf-free.html

Mother as Patriarch: Redeeming the Parents as the Healing of Oneself by Marion Woodman (2021-07-24 04:10)

[paypal _donation _button border="5"]

[1]**Mother as Patriarch: Redeeming the Parents as the Healing of Oneself by Marion Woodman**

"DADDY'S LITTLE PRINCESS" is her father's chosen child. Blessed by his love, she may be cursed by his love.

Her special place in his dynasty sets her on a throne too remote for most princes to reach.

Her throne is carved in ice far from the nourishing warmth of Mother Earth.

A father's daughter whose lifeline is to her dad may try to dismiss what is not there for her in her mother.

Dad has always been her cherishing mother and father. Why bother with what never was?

If she decides to go into analysis, she will almost surely seek a male analyst because she respects men more than women

and her energy is more vibrant with them.

She may occasionally dream of her mother hidden in a mysterious room, but her own earth energy is so far from consciousness that it rarely manifests even in dreams.

Moreover, her attempts to free herself from her father's castle are so demanding and so intriguing that all her energy is focused on the prince who will release her.

Too often the analyst becomes the prince whose castle is no less foreboding than the king's; and, too often, if great care is not taken, the analyst may exploit his foreboding precincts for reasons he does not claim as his own.

Sporadic dreams may tell her that there is real trouble in her basement, that she must go down there and clean out the swamp.

If she follows that direction, she may be obliged to go to a female analyst who will constellate the mother.

Then she faces the deeper problem: the bedrock of her feminine being is not present except as an inchoate flow of lava.

The loving mother who carries her unborn child in her warm, dark womb for nine months was not there to reassure her, nor was she there to welcome her into life.

Instead, her months in utero were charged with Vesuvius-like fear or anger; her birth was a battle, her presence on earth a dubious gift.

A mother who cannot welcome her baby girl into the world leaves her daughter groundless.

Similarly, the mother's mother and grandmother were probably without the deep roots that connect a woman's body to earth.

Whatever the cause, her own instinctual life is unavailable to her, and, disempowered as a woman, she runs her household as she runs herself-with shoulds, oughts, and have tos that add up to power.

Life is not fed from the waters of love but from willpower that demands perfection, frozen perfection.

Meanwhile Dad may, in fact, not be king but prince consort, and Dad and daughter are then bonded against a tyrant queen-the mother as patriarch.

Jaffa was born into such a family. In her mid-twenties she realized she was in deep trouble.

Unlike many fathers' daughters who avoid going to a male analyst because they know they will "fall in love with him," she chose a female analyst because she knew she needed a woman.

She has been in analysis and body work for over five years.

Together we have chosen a few dreams out of hundreds that pinpoint her path from victimization to approaching freedom,

dreams that illustrate transformation that is always in process at the archetypal level.

Only at that depth does real healing take place.

There the Self protects the ego, tearing away the veils of illusion as the ego gradually assimilates the truth.

It daily balances and rebalances the maturing masculine and feminine energies by slowly releasing them from the parental complexes in which they are imprisoned.

The inner partnership, as it moves toward a liberated creative dynamic, is constantly in flux.

While the images may at first seem extreme, they are the language of the unconscious, the language of fairytales and myth.

Jaffa’s mother, in the village in which she lived, was respected as a very civilized, cultured woman, a responsible and good mother.

To her young daughter she was an evil witch.

Jaffa’s father was an -artist whose exquisite hand had never held a hammer.”- His gentleness created a loving, sensitive space to which his daughter her.

Jaffa’s mother was also an artist, without incorporating into daily living any of the refinement that the love of beauty may bring -if that beauty does not mask a tyrant.

"I see my mother wearing ugly clothes," says Jaffa.

"She is leaning over the kitchen table, her huge breasts hanging down. She has brought home excellent food. She is gobbling it down, shoveling it in. Her cheeks are full like a hamster’s. She is talking, always talking-or whistling. She eats two-thirds of everything she has brought and leaves one-third for my sister and me to share. She seems to be eating me."

"At sixteen I couldn’t stand it anymore. I couldn’t eat.

There was no space in me for anything. I was closed with no opening. I was ready to explode. For days I ate only dry bread.

I began smoking and went out after school for martinis.

I just wanted to die. I needed to be as unconscious as possible in order to survive. I collapsed one day.

I couldn’t understand why the doctor said there was nothing wrong with me.

I found out afterward that my mother told him I was only simulating sickness, that I had eaten chalk.

That compulsion to chew and drink comes over me even now when I am anxious."

Jaffa’s mother lived in Europe during the Second World War.

Like many people who have lived through war, she was quite silent about her experience. She wanted to forget.

While Jaffa rarely heard a war story, her unconscious picked up the brutality and deprivation that her mother had experienced.

Deprivation is brutality in perhaps its subtlest form. Both manifest in her dreams.

Two years before she began analysis, Jaffa had nightmares of wild dogs ripping off her limbs.

The following is a major dream in a series of dreams about not having her own body.

"Arm or leg?" bodiless voices are calling out. My limbs are being roasted on my live body. Someone wants a piece of thigh and cuts it off with a knife. I myself have to eat a piece. Roasted flesh hangs off my bones, but I feel no physical pain. I am to hook a rug (a wall hanging), but I can't do it since I don't have arms or legs. Someone is starting it for me. Part of the left side is finished in a pattern of daisies in white, silver and pastel blue. I hope to finish it myself one day and to be able to use it. Right now I can't because my arms and legs are "out of order."

Jaffa's father left his wife and two daughters when Jaffa was fifteen months old.

Because she was her father's favorite, her mother was vicious with Jaffa and fervent in her attention to Lara, Jaffa's sister.

Her cannibalistic attitude toward her older daughter is clear in this dream.

The arms with which Jaffa should reach out to grasp reality, the legs on which she should take her standpoint are being

roasted, perhaps in the rage that exists between mother and child.

Even in this nightmare, however, the possibility of healing is suggested. She must eat a piece of her own flesh, must incorporate (literally, take into her own body) her own power.

She must, that is, give birth to herself, which is what the analytical process is all about.

Moreover, she is to hook a rug, which on a symbolic level means her task is to assimilate the pattern of her life.

The rug in the dream is a wall hanging-not yet a place to stand-but already

it incorporates an image of hope, her favorite wildflowers. "I had

no standpoint then," said Jaffa, "but lots of float points-like the

rug on the wall." Part of the left side, which is related to the unconscious, is finished, suggesting that while the ego cannot consciously do anything to establish a standpoint, the unconscious is hooking whatever bits of life it finds into a recognizable pattern.

All is not chaos.

Seven years later in a contrasting dream, Jaffa was walking through a meadow and found plenty of long threads in glorious earth colors with gold and silver spun threads that could be woven.

Now instead of having her life hooked with little bits of threads, she could take responsibility and weave the long threads

herself.

It was extremely important that she found these threads because, given her artistic environment, in which dismemberment

masqueraded as nourishment, she was tempted to turn her own fragmented existence into a work of art to be hung on a wall.

A hooked rug offered itself in her earlier dream as an obvious hook for her projections.

What might at first appear as a healing image could easily become, and indeed was at the time in danger of becoming, a reification of her illness.

One aspect of Jaffa’s struggle, which she was consciously slow to recognize, was to overcome the temptation to reify her life into a work of art, a reification that would make her forever the "still unravished bride" of her artist father.

The violent bodily dismemberments

repeated in many of her dreams reveal the ceaseless fight in the unconscious to release her from the dangers of her conscious

attitude.

The father who would save her from her mother’s brutality was at the same time her jailer.

This opposition between jailer and savior found its counterpart in the contrary roles of the mother at the conscious and unconscious levels.

Consciously experienced as a tyrant, the mother in Jaffa’s dreams appeared as the savage energy struggling to release her from the deadly aesthetic grip of her father.

The dismemberment of her body in dreams was an attempt on the part of her unconscious to release her from the beautiful frieze her body was becoming under the steady aesthetic gaze of her apparently loving father.

Thus in a later dream an image of bodily dismemberment is transformed into a fish she has prepared for her and her father to eat together:

I am sitting on a bench with my sister. In front of us a body is roasting in an outdoor oven. Macabre! Then I am with my father on a country estate. I had prepared a fish which we were eating together. My father urges me to take some sauce; I stay with only fish. Eating fish images the assimilation of suffering, an assimilation related to the myth of the slow descent of an eternal soul into the prison house of the body.

In Jaffa's case, the eternal soul is her father's essentially disembodied vision of his daughter, a vision that cut her off from her own bodily energies, whose repression was mirrored in her mother's physical brutality.

In eating the fish, Jaffa is attempting to recognize and absorb the energy of her own abandoned body roasting in an outdoor oven, a roasting mythically experienced in her mother's treatment of her.

The father, for whom she has prepared the fish so that they can eat it together, would further hide from her the psychic meaning of her action by urging her to add some sauce.

Jaffa, however, stays with the fish, a sign that her unconscious sees through the aesthetic screen to what her own real bodily needs are.

Jaffa is beginning, though still at an unconscious level, to recognize that she needs to assimilate and thereby transform her

mother's raw energy by making it creatively her own.

The shift in her masculine and feminine energies has unconsciously begun, though they are still largely trapped in the parental complexes to which, from the beginning of her life in utero, they were relentlessly bound.

In life, Jaffa had married twice. Both husbands treated her with the same violence that characterized her mother's behavior.

She, however, was unaware of the degree to which her own chaste bonding with her father had evoked violence in her husbands.

That is, in both marriages she was still unable and unprepared to deal creatively with her own repressed energy.

Her marriages failed partly because they were largely contained in the parental complexes she brought to them.

At the time of the following dream she was in deep depression, recognizing the chasm that was developing between her husband and herself, a chasm exacerbated by the early bonding to her life-denying father.

She could no longer endure her husband's sexual demands, nor could she make him un-

derstand what relationship in life and sexuality could be, at least as she then understood it.

What she considered the repeated betrayal of herself she was determined to end.

The following dream enacts a further step toward the release she yearned for.

My sister and I are walking on a muddy path through a forest. Walking is extremely difficult. Suddenly the trees look more

luxuriant. We are approaching a very different part of the forest. I am relieved and breathe deeply. Suddenly the path becomes a wild, dangerous river. We turn around immediately to survive. On the way back, there is a hospital in front of which a man moves. My sister notices that his index finger is missing. Farther down we pass a hospital or apartment building.

Behind one of the windows a woman (East Indian?) is pointing a gun. Quickly I run out of sight.

Jaffa and her sister-the two sides of the one mother-are together, walking now in a forest that Jaffa associated with her

own life. "Not my mother’s or my father’s-my own."

No sooner are they in the welcoming world of their own instinctual energy than their lives are threatened by a raging torrent.

Ego and shadow sister are in danger of being consumed by the ferocity of their instincts, particularly since, in her waking life, those instincts are still largely imaged for Jaffa in her mother’s violence.

Jaffa, in life, was beginning to touch into her own repressed instincts.

As they. travel back, they see a male patient in front of a hospital.

In real life, Jaffa was attempting to stand firm to her own truth and put her own masculinity into action in organizing a study course for herself.

While her masculine energy is still in the hospital, at least that index finger that has tyrannized her life is gone. It reappears, however, as a pointing gun held in the hand of a dark (an unknown part of herself) woman.

T he evil energy that is, energy destructive to life-once personified in her personal mother is now beginning to manifest as impersonal, unknown energy closer to the archetypal level.

As the struggle for soul survival intensifies, the ego becomes stronger, but so do the forces ranged against it.

Archetypal energy, whether positive or negative, carries awesome magnetic power.

The unknown woman represents a hitherto unacknowledged feminine energy in Jaffa, an energy that will at first manifest with considerable rage (gun).

The unknown woman is the mother’s energy released from the complex and becoming at last Jaffa’s own.

The release thus announces itself in a shift from the personal to the archetypal mother.

Seven years after her dream of her roasting body without arms or legs, Jaffa hears a powerful voice in a dream saying, "Arms for all-embracing, legs for all-moving."

The dream is releasing her body from the frieze of her father by filling it with the energy which she had once identified with her mother’s rage.

Her soul is at last being given its own proper body, granting it a standpoint in the world, a hold on reality.

The Self, that is, is giving her new strength to counteract the once negative forces.

Her arms are ready for "all-embracing," and her legs are strong enough for "all-moving."

This voice affirmed Jaffa’s dedication to her inner work and opened her to a new level of trust in the healing process taking

place.

As the energy was released from the complexes, it became available to her ego and Jaffa was aware of capacities in herself

that she had never recognized before.

Such a strong voice from the Self often opens the way into the deeper secrets of the psyche.

Once the ego is strong enough to endure the naked truth, the dreams move into the heart of darkness. Within the darkness lies the light that can set the soul free.

I "escape" into a bed with a woman to whom I am attracted and want to be loved by. I ask her whether that is okay with

her.

She says, "Actually, I am only comfortable with my friend Jeffrey." I accept it. Now we are friends with more distance.

I am sitting beside my mother now. She offers me some underpants that I try on and then take off again. There is a

feeling of shame because I am wearing only underpants. My mother points to a crow, which seems to be tame, and calls the bird toward her. There is a cat there, and I shudder,

thinking it might catch the crow. The crow comes forward, and the cat lovingly licks the bird's wing feathers. This dream further clarifies Jaffa's problem with her mother.

In the first section, when she yearns to make love to the woman, the woman replies that she is only comfortable with her friend Jeffrey.

Jeffrey was her mother's maiden name. In associating with the dream, Jaffa said that her mother was never really married, never bonded to her father. Her idea of relating was to make Jaffa, Lara and their father responsible for her misery.

When Jaffa was a child, her chief goal in life was to be loved and accepted by her mother.

The love/hate bond that existed between them was an incestuous love.

Thus both of Jaffa's husbands were very much like her mother's power-driven animus.

When Jaffa recognized how narcissistic her mother was, she also recognized that she and her sister were used merely to mirror their mother and fulfill, however inadequately, their mother's needs; hence began their profound lack of self-esteem.

Because the child was expected to mirror the parent, instead of the parent mirroring the child, the young potential was stifled.

The "intimacy" with her mother is broken in the second section of the dream.

Associating with the underpants, Jaffa remembered the horrid long woolen underwear her mother bought for her daughters.

Jaffa used to stop in the woods on her way to school, step out of the long brown pants, leave the small white ones on and stuff the big ones in her briefcase.

As an adult, she could never allow herself the luxury of delicate lingerie-until she broke the power of her mother complex.

In the dream, the transition begins when the mother offers her white underpants (which she never did in real life), but Jaffa cannot receive them from her.

All she can feel is the shame of being partially naked.

This echoes her early childhood fears of being naked in front of her mother.

Even then she sensed the violence in her mother's sexuality and knew that her naked-ness and Lara's excited her mother.

The last section of the dream, the lysis, points the direction in which the energy wants to move.

Here, Jaffa's strong Celtic roots are echoed in Odin's bird, the crow.

The spiritual energy symbolized in the crow is balanced by the instinctual energy symbolized in the cat.

Jaffa expects them to be natural enemies. But the cat lovingly licks the crow.

Transformation of the incest bond that links sexuality and violence between mother and daughter has begun in this dream.

When that shift reaches consciousness, a new relationship is possible between spirit and instinct.

Instead of being enemies, the two energies can find a natural harmony; far from destroying each other they can relate.

Spirituality and sexuality are like the two snakes in the caduceus of Asclepius, separating and uniting, each with its own strength, one harmoniously balancing the other.

Though Jaffa remained unaware of this larger archetypal action of the unconscious, she nevertheless received in the dream a

glimpse of herself as her own person inhabiting her own creative energies.

She saw herself free of the triangulated structure to which she had all her life been bound.

In this glimpse of a lost or repressed instinctual life, she recognized an energy that her intellect could no longer rationalize or contain.

She dreamed of a circle of fire; her whole body became fire.

Reflecting on the circle of fire, she remembered that Wagner’s Ring had always fascinated her.

In the opera, Siegfried kept covered by a leaf his vulnerable spot in the center of his back.

The evil one, Hagen, tricked him, and when Siegfried lost his gentle green armor, he was vulnerable. Jaffa was suffering intense pain caused by vertebra behind her heart.

So long as she didn’t breathe too deeply, didn’t take in too much life, it didn’t hurt too much.

She was beginning to realize through her body pain the depth of the cutting that was going on.

"I can’t carry the weight of my head anymore," she said. "It’s too heavy. For so long I have intellectualized my suffering.

I see intellectualizing now as an excuse. I was so stuck in my head and spirit that I smiled a smooth, secret smile and said, ’I’m grateful for my suffering. This is how I’ve learned. This is my maturing.’ Head stuff! Totally ignoring my body!

This is such a grand stand I’ve taken. Quite arrogant really! Let her suffer! Let her

burn in the fire! I didn’t know what real suffering was. I had gone through everything with my body closed down. I didn’t want to look at anything, didn’t want to suffer. Now I see what it really was. My life before was just headlines, no substance. All I wanted was coziness for everybody. I accommodated to everything for peace. Now I want freedom to live my life."

The transformative fire brought up associations with Wagner’s Brunhilde. Brunnhilde, favorite daughter of Wotan, saw what

human love could be and turned against the perfectionist values of her father god, Wotan, in favor of the human hero. Her enraged father put her on a rock forever.

But Brunnhilde persuaded him to encircle her with a ring of fire (passion), a ring which only a hero could break through to release her.

Wotan agreed but with a price:

if a man dared to come through the fire to awaken her, she would no longer be a Goddess. She would become a human being.

The Brunnhilde image is evoking not only Jaffa’s mature feminine consciousness but her focused, assertive masculinity as well.

Having achieved a temporary plateau in the development of her feminine side, the Self now guides her to growth in her masculinity.

I walk through my home town on a badly lit road. I could have reached my goal on a different road with more traffic, but I

chose a back alley. I sense danger. A man fallows me, becoming even more creepy when he calls out my name. He must know me and have observed me for a long time! He must have planned his attack cleverly! An accomplice of his is now approaching

me from the front. I remain conscious of the danger but don’t panic. The first man now grabs me around my ribs in

a sweet-sour way. I don’t fight, don’t run, but know I must protect myself. I see a car parked with three women inside and

slowly walk toward it. The men allow me to go to the women. I guess they must after all be harmless. I ask the women

whisperingly to secure my protection. All three agree silently. Later, at the three women’s house, two of their fathers are visiting.

Against the one wall the first of the two attackers sits and paints! I am astounded, for I thought he was a criminal! The other father is sitting at the table gobbling down food like a madman. I think it is a pity to gobble and not to enjoy. Hot hunger! The women now tell me that the first father is quite harmless and known for that. I think I should look him in his face and de-harm him for myself, best upside down. I imagine how either I myself, or he, would hang on the balcony railing and how we would, in this way, look into each other’s eyes and

recognize one another.

SHOCKED!

Slowly, inevitably, this dream drives the sword home.

Having chosen to leave the collective road, the dreamer is moving through the back alley where she meets her assailant and his accomplice, who know her well.

When she is grabbed in "a sweet-sour way," she experiences the attack exactly as she experienced the hands of her husband-cold, intrusive, violent in the sexual act.

The assailants either hold the power, or she projects her own power on them.

As the violence closes in, there is danger of violence, but she does not fight or panic.

Instead she slowly moves toward the protection of women in the nearby car. The assailants allow this.

This moment of transformed action-where the ego stands firm, doesn't panic, faces the rapists head on and realizes they are

now "harmless"-can only come after months or years of hard work.

In the early months of analysis, the weak container would try to run from the danger or fight it, thus setting up the very

dynamic that would end in violence.

When soul and body are in harmony, the body supports the ego, the ego can face the assailant.

The face we turn to the unconscious is the face that is reflected back to us.

So long as we keep running, it chases us and sometimes trips us.

When we turn around and face it, its monumental terrors can be dealt with, detail by small detail.

In the protective presence of her feminine energies, Jaffa faces the power drives she has been running away from all her life.

While she does not have a chronic eating disorder, she does under stress gobble food, smoke cigarettes, rush from one thing into another and then fly out for more books.

The "other father," gobbling his food like a madman, personifies the unconscious wolf

energy that does not know what it wants but consumes everything in a crazed desire to be filled with something.

Undermined by powerlessness and emptiness, it blindly lashes out, gobbling, not digesting anything.

This father resonates with Jaffa's early memories of her mother gobbling at the kitchen table, eating her up.

The negative animus is the addict that consumes the feminine. The other father is painting.

The dreamer is astounded that he is not a criminal as she imagined. Here is the core of what Jaffa will deal with.

Both her father and mother were artists when they married.

Her mother's creative powers, without a strong ego to protect them, were swallowed by the madman gobbler whose negative

energy, fired by the misappropriated creativity, became totally destructive.

The two sides of that _creative fire are also juxtaposed in the criminal artist.

Now Jaffa has to face the fact that her beloved father may not be blameless.

His perfectionist standards in his own work and his support of everything she does rob her of her own creative fire.

She is paralyzed when she begins to paint, even as her mother, as artist, was paralyzed in her marriage, her own creative energy gobbled up in rage.

It is thus her mother's rage she must redeem by recognizing that rage in herself. In the last section of the dream, the dream ego realizes Jaffa must look this situation squarely in the eye but upside down.

This image is related to The Hanged Man in the Tarot pack, who augurs the need for a voluntary sacrifice for the purpose of acquiring something of greater value.

This might be the sacrifice of an external thing which has previously provided security in the hope that some potential can be given room to develop.

Or it can be the sacrifice of a cherished attitude, such as intellectual superiority, or unforgiving hatred, or a stubborn pursuit of some unobtainable fantasy. 1

Jaffa is now faced with an image that suggests that her idealized father was neither the God she imagined nor the criminal. She imagines either him or herself suspended, as indeed her life is now suspended, without the perfection of her father at the center.

As Jaffa looks into the father's eyes, she will see her own masculinity, her own creativity, her own capacity for action, like her mother's, hung, feet in the air, upside down.

The situation cannot be faced directly yet, for to face it directly would be to short-circuit the soul process, and to short-circuit the soul process is to be electrocuted.

This is a soul problem, not a behavioral one.

One of the tragedies of human relationships is that very often one partner cannot respect the soul process of the other.

What is rape for Jaffa is not rape for her husband because he does not have her trauma.

Ripping aside the veils is rape when one partner is not ready.

Jaffa is being called to make a sacrifice. What the sacrifice is she does not know. It has to do with what is most sacred to her. It has to do with making herself vulnerable to the new possibilities life may bring.

It has to do with forgiving the enemy mother who in psychic reality mirrored, in her violence, Jaffa's repression of herself.

Release from repression, that is, is less a slaying of the evil witch than a transformation of her negative energy through creative assimilation.

It is releasing Pegasus buried in Medusa.

The father hanging upside down so that she can look him in the eye contains the potential recognition that her upside-down father is what in part her mother is.

Two months later, after immense efforts to change her standpoint, Jaffa dreams that her suitcases are packed but still in her

father's apartment, exactly as the apartment was twenty-five years ago.

As the dream develops, the reason for no immediate radical change becomes clear.

Chaos threatens:

My sister, as a baby, chatters uninterruptedly. My mother talks of "putting the Kleenex away" after having made love to me in

order to keep it secret from my little sister. I am strangely aware of her assumption of "intimacy" between us. Then one word-AGAMEMNON.

Again the collusion of mother and father complexes is apparent.

Obviously, father is happy to have Jaffa stay in his house (power) forever. "The suitcases are my soul that I put down in my father's apartment and left there," Jaffa said.

The second part of the dream stunned Jaffa. Whether physical incest actually took place

or not she does not know.

The dream at least suggests that Jaffa's youthful psyche experienced her mother's attitude toward her as an intrusion, a deviation from a healthy mother-daughter relationship.

The baby sister who "chatters uninterruptedly" is that unconscious, innocent part of the child that cannot believe the violation is happening.

Denial is the only defense the child has against the impossible truth.

Jaffa's strongest initial reaction to the dream was an all-consuming resentment of her mother's assumption that her daughter would make love to her.

Her "absolutely not" in response to the dream contained all the energy that blocked out the act, an act that would consciously require far more processing before its creative possibilities could be absorbed.

Those creative possibilities lay not in any actual relationship between Jaffa and her mother but in Jaffa's learning to mother herself.

When one being is invaded by another-whether it is body or soul that is raped, or both-the symbolic language of the dream is the same.

The inner world is so devastated that the trauma may be split off, isolated in the unconscious, while an unaffected part of

the psyche chatters incessantly, camouflaging the truth.

That truth, however, resides not in the trauma of incest or rape but in the final recognition that energy repressed will first explode in unacceptable ways before it finds the channel of its positive creative flow.

As Jaffa worked on this dream over the next few months, she realized that there had indeed been an incestuous overtone to the beatings.

The mother would become so excited and strike so hard on the child's buttocks that the imprint of the hot hand remained on her, in her, all day.

Then the one word, "Agamemnon," delivered a blow even deeper than the incest section of the dream.

When she looked up the story in Edith Hamilton's Mythology, she found that Agamemnon sacrificed his daughter, Iphigenia, and years later was killed himself by his wife's lover.

The words that Jaffa underlined were "a mother's love for a daughter killed by her own father." 2

She took "Agamemnon" as a command, as if her psyche were to say, "Look at me. There's more here than spirit. Demystify spirit."

Incest energy with the mother had to be understood as the constellation of that energy which, when absorbed, would release her from the killing love of the father.

Jaffa realized that, by making her his queen, her father had not allowed her to live.

In fact, he had talked Jaffa into giving up the man she loved and staying with the man she first married.

"If I had gone off with my lover," she said, "Father would have been threatened. ’Come to me,’ he says, ’Come to me.’

He sacrifices the woman I am-to-his-image of-the perfect woman-for his-salvation. I became a willing victim to the extent that I sacrificed my body. What father did to me, I did to my body."

Jaffa’s growing understanding is redeeming the negative mother at work in herself.

There is that other factor that must be kept in mind in working with this dream: Jaffa is an artist and her creativity is grounded in the matrix of her being. So long as Jaffa needed to abreact her anger, I left the matrix alone so that it would not be contaminated.

Jaffa, in the immediate sense, is the product of her accidental life circumstances, as are we all.

These accidental circumstances must, therefore, first be dealt with in order to make a clearing in which the archetypal or creative matrix of her being can appear.

There is always some danger at the purely personal level that she could be trapped in the chattering child, imaged in her sister, who can only deny the experience of incest instead of moving into the adult who seeks the meaning and gives it form in her art.

When Jaffa began to take full responsibility for her own life, she worked patiently at finding a new home for herself and making time for her studies.

She relied on her own sense of discipline and willpower.

Something, however, was missing as is clear in the following dream:

The Queen Mother is in a wheelchair. At a castle ruin: I am walking toward a kind of jacuzzi (old bathtub, round, made of wood). I hesitate when I see my father in the tub with a woman. Then I feel an urge to find out more about the woman. I had somehow been aware of her having a son about fifteen years old. Now she seems to totally ignore the fact that she is apparently sitting on top of her son in the water. I cannot do anything but am alarmed and extremely concerned. Finally she stands up, completely unconscious, feelingless. Now I can see that indeed she had been holding her son under water all that time. He has shrunk to the size of a fifteen-year-old baby. He seems without any life, even though soft (not dead but stiff). It is a horrible sight. I cannot help. I walk away slowly. Should I call for help?

The mother complex is now crippled.

As the old queen crumbles, it is natural that the castle (the authority) of the complex

would be in ruins. In that ruin, however, is an old alchemical bathtub, a feminine container, wooden and round, which is the creative feminine at the core of the mother complex.

Yet, in that creative place are the father and the unknown woman who sits feelingless on top of her fifteen-year-old son who has shrunk to the size of a baby. He is not dead although he seems to be.

Fifteen years earlier, Jaffa, at her father's request, said goodbye to a man she loved, a man whom she associated with her creativity.

"It was a time of death," she said. "Everything around me died. I could concentrate on nothing." Her father's anima, his soul, who loved painting, had been sitting on top of Jaffa's creativity for fifteen years.

Everything about the tub-old, wooden, round, holding water-suggests the creative matrix, but Jaffa is not in the tub and her creative masculine is being held down in the unconscious by an unknown woman.

Here is a very different kind of patriarchal woman-more subtle but no less destructive.

"I love you so much, I know what is best for you" is her message, and it has nearly drowned Jaffa's creative spirit.

Thus, although the mother complex is in ruins, rage reduced to the impotency of a wheelchair, the father complex remains.

Jaffa still needs the energy locked up in the mother complex to release her from her father complex.

The Queen Mother in a wheelchair, now understood as Jaffa's own crippled energy, needs that energy, creatively transformed, in order to release herself from her father's anima. Not surprisingly, therefore, in the dream she is

still trapped, not knowing what to do: "I cannot help. I walk away slowly. Should I call for help?"

In this dream, the dream ego is so shocked it does not ask for help.

The following dream suggests that Jaffa is seeking help in the wrong place.

My son is sitting on the couch of my father's living room. In front of him, on the floor, a white (!)Negro doll (size of a two year-

old child) is standing. She can talk. My son says to her, "I am not your grandmother!"

Her young masculine energy is now in her father's living room.

Her young femininity (deficient in instinct-Negro doll, but white), which was crippled into

a doll-like puppet by the age of

two, is able to talk, but the boy rebukes her.

Perhaps she was looking to him for understanding, for nourishment, for all that she needs to look for in the Great Mother.

This would be the old pattern repeating itself: the starved, ungrounded feminine projecting strength and caring on the masculine.

Then the masculine grows fat while the feminine remains anorexic (which was precisely what was happening between two of Jaffa's children).

The dream seems to be warning Jaffa not to make her son into her loving mother in real life and not to indulge herself in a doll-like femininity that would feed on her creative masculinity.

It needs all its own strength to mature.

In the following dream a vibrant creative energy is beginning to manifest.

My husband has taken his car apart. At a lake: I see some people on a strange kind of lift, just jumping off onto a platform and from there onto land. They are older people. Then I find myself high above the lake lying flat on my stomach on a small flat lift. I am lying quite still and do not get dizzy. I am spiraling downward and land safely. Unexpectedly, I walk through a village in which all the inhabitants are participating in a funeral or memorial ceremony. Everyone is dressed in black. People have camels and cows with them; I am trying to squeeze through. Egypt seems to have a deep importance. I am conscious of the presence of magic: first in the form of a man and/or his voice which enables me to figure skate, even though normally only my sister can do that. Then the magic seems to come from a cat. I return from a hike with my fat her to the center of town. He

steps into an empty bus. I want to follow him. As quick as a wink the doors shut, the bus takes off, and I am furious!

A car is a metaphor for the way our energy moves through life. Our body is our most immediate means of locomotion.

As patriarchal rigidity is dismantled in the musculature of Jaffa's body, the shifting of the energy patterns is at times excruciating. In part two of the dream, the lift is like a crane holding a platform that comes spiraling and safely down, first over the lake, then over the land. It reminds Jaffa of joining hands with her sister and swirling like two dervishes until they found the still point at the center and spirale4 around the outside without becoming dizzy.

As T. S. Eliot puts it, Except for the point, the still point, There would be no dance, and there is only the dance.3

At the still point, spirit embraces soul. Soul is in time, in matter.

Spirit penetrates soul, bringing meaning to what might otherwise be endless, meaning-

less time.

Their union creates the dance that is a celebration of all that lives.

Jaffa in the dream is being released from the complexes characteristic of a triangulated child through an influx of archetypal energy that breaks the chains of the personal.

The dance of celebration is further developed in the third part of the dream.

Something has died but something new is being born-and the dream ego is "trying to squeeze through."

Egypt is very important to Jaffa because as a child she escaped from her depressed personal world by entering the archetypal world of the museum where Egypt lived in her imagination.

She loved the ancient beauty, the power of the pyramids, the regal faces, the majestic forms.

She loved the jewelry, the whole milieu of sun energy that brought her close to the divine.

As she reconnected with that archetypal world of her childhood, she developed a love for belly-dance music, which evoked a sensuous, sacred energy that brought her into touch with the feminine power in her body.

Isis, the Black Madonna, is in that energy. The powerful Black Madonna energy finds a partner in the next section of the dream.

Masculine energy in the form of "a man and/ or his voice" infiltrates the atmosphere with magic, and Jaffa is able to figure skate. "I love to watch figure skating," she said. "It is embodied spirit moving."

All the lightness, the magic, the grace she once projected on her sister she is now claiming in herself.

And with that thought, the magic she associated with a man seems to come from the feminine energy associated with a cat. Light enters matter.

Where does the energy want to go? The lysis makes that clear.

The energy that is personified in the father gets into a bus, and the ego still wants-to-follow.-"Quick as-a-wink-, -the-unconscious shuts the door between them.

The ego, furious at being left alone, has to accept the cut she has not the conscious strength to make.

Father, of course, will sometimes return, but right now, Jaffa has to allow her own masculinity to grow without projecting on her father or modeling herself on him.

This episode is a splendid example of "the fullness of time" having arrived and the unconscious taking the action which the dream ego is not yet able to take.

Jaffa in the dream is being released from both parental complexes through an infusion of archetypal energy.

Thus she is discovering her own center, that still point around which her own creative dynamics revolve in harmony.

She is released from the artists in her parents which blocked the artist in herself.

In a later dream, Jaffa and a male friend are visiting a married couple who are preparing dinner for the four to share.

The husband is mixing spaghetti with the chicken his wife is cutting up.

Jaffa likes Italian men because "they are not threatened in their masculinity. They can do what they need to do and work with a woman doing what she needs to do."

In the dream each is independent, sharing without burdening the other.

The dinner the four ill eat together has feminine and masculine components blended but each defined.

This dream, simple as it is, points to uncontaminated masculine and feminine energies uniting while holding their uniqueness.

Life has moved in many directions since Jaffa had these dreams.

Covering a span of seven years, they make clear the dark foundations that have to be renovated in order to create a secure base for the new structure.

While that structure is taking shape, the dark incubation period of healing requires a temenos, a sacred inner space.

The depth and breadth and height of the process can only be suggested. Each of us travels his/her own path, but recognizable patterns emerge.

Reviewing her dreams, some of which are recorded here, Jaffa said, "I see a gaping wound with a thread of healing going right through."

Jaffa’s "gaping wound," commonly called the "healing wound," is the wound through which the God or Goddess enters.

It is the place made vulnerable, made open, to the infusion of archetypal energy.

Through the interaction of conscious and unconscious, Jaffa is shaping her own creative dynamics toward the equilibrium

which is conferring upon her an identity of her own rather than a false identity borrowed from

her unhappy parents.

Far from slaying the dragon-mother, she is, in fact, redeeming her.

Her struggle, it would appear, was (and still remains) less with the father than with the mother.

Even as the puer, in James Hillman’s rendering, is understood in relation to the senex, so also the puella ("Daddy’s little princess") must be understood in relation to the mother, whom she is struggling to surpass.

In struggling to redeem her mother, she thereby releases in herself what in the mother remained dark and hidden.

Essential to a creative resolution of the conflict is a recognition of the parents’ interaction on a psychic level.

They have imposed an unconscious pattern of negative bonding on the child.

In Jaffa’s case, the bonding between the parents was presumably broken by divorce.

That bonding, far from broken, becomes all the stronger in the child whose own life has for its destined task the healing within of what was broken without.

In the ongoing healing of the parental image at the archetypal level lies the wholeness which is the goal of the individuation

process.

Surrender to the archetypal parents, "father-mother of all higher consciousness"4 is, Jung writes, "a confession of man’s subjection, his imperfection, and his dependence; but at the same time a testimony to his freedom to choose between truth

and error."5

That surrender, reached by Jung at the end of his life, remains for Jaffa a far-off goal propelling her in ways that she does

and does not understand. Marion Woodman, Mothers-Fathers, Mother as Patriarch, Page 70-88

1. J. Sharman-Burke and L. Greene, The Mythic Tarot (New York: Methuen, 1986), p. 59.
2. E. Hamilton, Mythology (New York: NAL Penguin, Inc., 1969), p. 240.
3. T. S. Eliot, Four Quartets, "Burnt Norton," lines 66-67.

4. C. G. Jung, Memories, Dreams, Reflections (London: Collins, 1963), p. 386.
5. Ibid.

1. https://ofj.org/library/fathers-and-mothers/

We do not feel as if we were producing the dreams, it is rather as if the dreams came to us. **(2021-07-25 04:18)**

[paypal _donation _button border="5"]

Lisa Adams
As in our waking state, real people and things enter our field of vision, so the dream-images enter like another kind of reality into the field of consciousness of the dream-ego...
Carl Jung CW 8

[1]Structure and Dynamics of the Psyche

As in our waking state, real people and things enter our field of vision, so the dream-images enter like another kind of reality into the field of consciousness of the dream-ego.

We do not feel as if we were producing the dreams, it is rather as if the dreams came to us.

They are not subject to our control but obey their own laws. They are obviously autonomous psychic complexes which form themselves out of their own material.

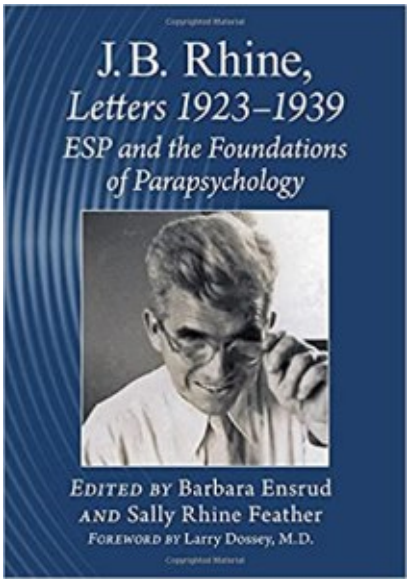
We do not know the source of their motives, and we therefore say that dreams come from the unconscious.

In saying this, we assume that there are independent psychic complexes which elude our conscious control and come and go according to their own laws. Carl Jung, CW 8, Page 580

1. https://smile.amazon.com/Structure-Dynamics-Psyche-Collected-Works/dp/0691097747/ref=sr_1_1?crid=XLSL04TXUDH8&dchild=1&keywords=jung+structure+and+dynamics&qid=

J.B. Rhine: Letters 1923-1939: ESP and the Foundations of Parapsychology (2021-07-25 04:41)

[paypal _donation _button border="5"]



[1]J.B. Rhine: Letters 1923-1939: ESP and the Foundations of Parapsychology

For example, the following quotation is from a letter to Rhine that did not find its way into Jung's two-volume set of letters:

I regretted very much not seeing you when you were in Europe.

Soon after you left I recovered from my illness and I have been able to finish a paper that is largely based upon your ESP experiment which, by the way, is intensely discussed over here by psychologists as well as physicists. (C. G. Jung, personal communication to J. B. Rhine, September 3, 1951) Victor Mansfield, Rhine-Jung Letters, Page 3

Jung uses the term cause in the conventional sense of an efficient cause involving some force,

energy, or information traveling from one well-defined object to another.

For example, in discussing synchronicity he writes,

We must give up at the outset all explanations in terms of energy, which amounts to saying that events of this kind cannot be considered from the point of view of causality, for causality presupposes the existence of space and time in so far as all observations are ultimately based upon bodies in motion. (Jung, 1978c, para. 836) Victor Mansfield, Rhine-Jung Letters, Page 3

Marie-Louise von Franz (1992), whose contribution to synchronicity is second only to Jung's (see her book Psyche and Matter, 1992) clarifies this when she writes:

According to the Jungian view, the collective unconscious is not at all an expression of personal wishes and goals, but is a neutral entity, psychic in nature, that exists in an absolutely transpersonal way. Ascribing the arrangement of synchronistic events to the observer's unconscious would thus be nothing other than a regression to primitive-magical thinking, in accordance with which it was earlier supposed that, for example, an eclipse could be "caused" by the malevolence of a sorcerer. Jung even explicitly warned against taking the archetypes (of the collective unconscious) or psi-powers to be the causal agency of synchronistic events. (p. 231) Victor Mansfield, Rhine-Jung Letters, Page 4

Like most of us, Rhine had difficulty accepting the idea of acausal connections. After nearly two decades of correspondence with Jung, and in response to a synchronicity paper by C. A. Meier (no English translation of Jung's synchronicity essay was available then), Rhine wrote on July 17, 1954:

Professor Dr. C. G. Jung

Seestrasse 228

Kusnacht-Zurich

Germany

Dear Professor Jung:

I have just finished a letter, a very tardy one, to Professor Meier, attempting to answer

his question concerning my reaction to his paper on synchronicity.

I told him I was playing for time on that question and that psychologically he might have to classify me as a very cautious person.

At any rate, I was disposed to try to cling to the causality hypothesis, patching up the psychophysical interaction by supposing the necessary energetics.

I think it is possible that I simply do not understand all that synchronicity represents and involves in your concept of it.

It is not that I have any great confidence in causality or that I understand very much of what it might mean in a psychophysical interaction in any case. It is more a matter with me of taking very cautious, timid steps, and I do this partly because I am determined to go as far as I can in fact-finding in this area of problems.

There is a fair possibility that I may come upon the kind of evidence that can discriminate between causality and noncausality in the psychophysical realm.

I shall not make up my mind with any feeling of confidence, or finality for a long time to come in any case.

I think it would help enormously if I could read your latest book in English.

I do not see why so important a book cannot be brought out in several languages at the same time.

Certainly if you are right about synchronicity there will be a revolution in scientific thought and it could be a timely one.

I am eager to hear more about any developments that have followed the publication of your book.

Has anything come of any experiment such as Bender's?

I have read a number of fairly good reviews but I still want the original in English.

Thank you for your good letter and best wishes for your continued good health.

Sincerely yours, J. B. Rhine. Victor Mansfield, Rhine-Jung Letters, Page 4-5

Further on, we show how a more refined view of causality supports Rhine's attempt to cling to it in understanding parapsychological phenomena. Jung promptly replied to Rhine's letter on July 26,

1954:

Prof. J. B. Rhine

Parapsychological Laboratory

College Station

Durham, N. C.

Dear Professor Rhine,

Thank you for your kind letter! Synchronicity is indeed a difficult and involved problem.

The translation of my book into English is finished and the printing must be on the way,

so that you will have a chance to read it rather soon.

I must warn you though that in spite of all sorts of alterations I have made, it is still a difficult book that appeals chiefly to the thinking function as it consists in its main substance of the description of a point of view rather unfamiliar to our epoch.

Certain main points of my book have not been understood at all, but that is what I have always seen with my books: I just have to wait for about 10 or 20 years until certain readers appear understanding what my thought is.

That sounds most arrogant, and everybody is free to think that I am writing a particularly unclear and obscure style.

The writer himself has to suspend his own judgment.

As far as I can see, my book has not had any noticeable effect yet, with the exception of Prof. Bender's experiments.

I have seen him recently, and he told me that he pursues his experiments with success. My best wishes to you; I always remember our rather noisy lunch at the Ambassador's. Victor Mansfield, Rhine-Jung Letters, Page 4-5

When V. Mansfield (V. M.) got copies of the Rhine-Jung letters, he read the first half of them just before going to bed. He thought "these are interesting letters, but there is nothing earthshaking in them."

He then had the following short dream: "I am carrying the letters around in a knapsack and telling people how important they are."

He had also just finished reading the fairy tale, "Brother Lustig" (Grimm & Grimm, 1972), in which Saint Peter is an initiatory trickster figure who rewards Lustig with a magic knapsack.

Anything Lustig wishes into the knapsack instantly appears there.

At the end of the tale, Saint Peter denies Lustig entrance into heaven.

Lustig then tricks Saint Peter into taking back the knapsack and then wishes himself inside the knapsack.

Instantly he finds himself in the knapsack in heaven, where Saint Peter relents and allows him to stay. Victor Mansfield, Rhine-Jung Letters, Page 6

Where is our neurosis trying to lead us? What does it demand of us?

As Jung said:

By finality I mean merely the immanent psychological striving for a goal. Instead of striving for a goal one could also say sense of purpose. All psychological phenomena have some such sense of purpose inherent in them.... (1978a, para. 456) Victor Mansfield, Rhine-Jung Letters, Page 8

This timeless knowledge, implicit in the individuation process, gradually reveals itself to the ego through unconscious compensation and occasionally through synchronistic experiences. Jung (1978c) comments:

Whether we like it or not, we find ourselves in this embarrassing position as soon as we begin seriously to reflect on the teleological processes in biology or to investigate the compensatory function of the unconscious, not to speak of trying to explain the phenomenon of synchronicity.

Final causes, twist them how we will, postulate a foreknowledge of some kind. It is certainly not a knowledge that could be connected with the ego, and hence not a conscious knowledge as we know it, but rather a self-subsistent "unconscious" knowledge which I would prefer to call "absolute knowledge." (para. 931) Victor Mansfield, Rhine-Jung Letters, Page 7

Von Franz (1992) stresses the meaning and unity that are both so central to synchronicity:

For Jung, individuation and realization of the meaning of life are identical—since individuation means to find one’s own meaning, which is nothing other than one’s own connection with Universal Meaning.

This is clearly something other than what is referred to today by terms such as information, superintelligence, cosmic or universal mind—because feeling, emotion, the Whole of the person, is included.

This sudden and illuminating connection that strikes us in the encounter with a synchronistic event represents, as Jung well described, a momentary unification of two psychic states: the normal state of our consciousness, which moves in a flow of discursive thought and in a process of continuous perception that creates our idea of the world called "material" and "external"; and of a profound level where the "meaning" of the Whole resides in the sphere of "absolute knowledge." (p. 258) Victor Mansfield, Rhine-Jung Letters, Page 10

It is precisely this unification of our image of the material world with the deepest levels of our being that makes synchronicity such a revolutionary idea, with repercussions far beyond

psychology. Whatever the archetypal meaning in a synchronicity experience, the expression of unity is always paramount.

As von Franz (1975) says:

The most essential and certainly the most impressive thing about synchronicity occurrences ... is the fact that in them the duality of soul and matter seems to be eliminated.

They are therefore an empirical indication of an ultimate unity of all existence, which Jung, using the terminology of medieval natural philosophy, called the Unus Mundus." (p. 247) Victor Mansfield, Rhine-Jung Letters, Page 10

After one of Rhine's many requests for him to write down his parapsychological experiences, Jung (1975) wrote on September 25, 1953:

I am not sure whether I can get together all my reminiscences concerning parapsychlical events. There were plenty.

That accumulation of such tales does not seem to be profitable.

The collection by Gurney, Myers, and Podmore has produced very little effect.

People who know that there are such things need no further confirmation, and people not wanting to know are free, as hitherto, to say that one tells them fairy tales.

I have encountered so much discouraging resistance that I am amply convinced of the stupidity of the learned guild. (p. 126) Victor Mansfield, Rhine-Jung Letters, Page 11

1. B. Rhine was a young psychology instructor at Duke University when he first wrote to Jung on

November 14, 1934:

Dear Doctor Jung:

After having seen your interesting contribution, Modern Man in Search of a Soul, I thought you might be remotely interested in my work published in a volume, Extra-Sensory Perception [Rhine, 1934], and I therefore asked the publishers to put your name on the list for complimentary copies. Victor Mansfield, Rhine-Jung Letters, Page 11

The correspondence between Rhine and Jung continued, sometimes sporadically, over the next two decades, even during the war years.

They exchanged their more recent books, usually inquired about the other's health, and frequently expressed appreciation and admiration for the ideas or achievements of the other.

On April 1, 1948, Jung (1973) wrote to Rhine about his book The Reach of the Mind (Rhine, 1947):

Dear Dr. Rhine,

I've read your book with greatest interest and I thank you very much for sending me more than one copy.

People read it a lot over here and I have recommended it to several physicists interested in psychological and parapsychological matters.

I think it is one of the greatest contributions to the knowledge of unconscious processes.

Your experiments have established the fact of the relativity of time, space and matter with reference to the psyche beyond any doubt. (p. 495) Victor Mansfield, Rhine-Jung Letters, Page 12

The problematic role of volition raises a difficulty, because Jung (1978c) also writes in his synchronicity essay:

Among Rhine's experiments we must also mention the experiments with dice.

The subject has the task of throwing the dice (which is done by an apparatus), and at the same time he has to wish that one number (say 3) will turn up as many times as possible.

The results of this so-called PK (psycho-kinetic) experiment were positive, the more so the more dice were used at one time. (p. 434) Victor Mansfield, Rhine-Jung Letters, Page 14

Jung also had doubts about classifying the parapsychological as a type of synchronicity because of the lack of archetypal meaning in laboratory parapsychology.

For example, he writes (1978c):

Meaningful coincidences—which are to be distinguished from meaningless chance groupings—therefore seem to rest on an archetypal foundation.

As least all the cases in my experience—and there is a large number of them—show this characteristic ...

Although anyone with my experience in this field can easily recognize their archetypal character, he will find it difficult to link them up with the psychic conditions in Rhine's experiments, because the latter contain no direct evidence of a constellation of the archetype.

Nor is the emotional situation the same as in my examples.

Nevertheless, it must be remembered that with Rhine the first series of experiments generally produced the best results, which then quickly fell off.

But when it was possible to arouse a new interest in the essentially rather boring experiment, the results improved again. It follows from this that the emotional factor plays an important role.

Affectivity, however, rests to a large extent on the instincts, whose formal aspect is the archetype. (para. 846) Victor Mansfield, Rhine-Jung Letters, Page 16

If we examine Jung's more inclusive notion of general acausal orderedness, of which synchronicity is a part, we can harmonize our strict interpretation of synchronicity with Jung's broader use of the term.

Jung (1978c) describes this more inclusive acausal ordering principle:

I incline in fact to the view that synchronicity in the narrow sense is only a particular instance of general acausal orderedness—that namely, of the equivalence of psychic and physical processes where the observer is in the fortunate position of being able to recognize the tertium comparationis.

But as soon as he perceives the archetypal background he is tempted to trace the mutual assimilation of independent psychic and physical processes back to a (causal) effect of the archetype, and thus to overlook the fact that they are merely contingent.

This danger is avoided if one regards synchronicity as a special instance of general acausal orderedness. (p. 516) Victor Mansfield, Rhine-Jung Letters, Page 17

Jung (1975) explained in a letter of September 18, 1945, how reluctant he was to act on Rhine's repeated pleas to write about the paranormal (including synchronicity) without a systematic collection of data:

Dear Dr. Rhine,

Your letter has been a great joy to me.

I have often thought of you in these last years and I also often mentioned your name and your experiments to many people.

I wish I could fulfill your wish but having a scientific conscience I feel very hesitant about it since, being a doctor, my observations are all of a clinical kind, which means that they are unavoidably subjective to a certain extent and never systematic in as much as they are all isolated cases and facts which form a rather incoherent mass, which would look like a collection of anecdotes.

I despise such a way of dealing with this matter and I would much prefer to be in a position to deal with a coherent material collected along certain scientific lines.

Of course I have had quite a number of noteworthy experiences, but you know how it is: circumstances and persons involved, though indispensably important for the explanation of the facts, cannot be described in a way that would convince the outsider.

It would all look hopelessly haphazard and pretty flimsy.

As you assume, I have thought a great deal about parapsychological facts and I tried to establish certain connections, but I always refrain from talking publicly about such matters for

the above mentioned reasons. (pp. 378-379) Victor Mansfield, Rhine-Jung Letters, Page 18

1. https://smile.amazon.com/J-B-Rhine-1923-1939-Foundations-Parapsychology/dp/1476684669/ref=sr_1_1?dchild=1&keywords=j.b.+rhine+and+c.g.+jung&qid=1626511248&sr=8-

---

Dr. June Singer Obituary (2021-07-25 06:16)

[paypal _donation _button border="5"]

[1]June Singer Obituary

DR. JUNE SINGER, 85

Barbara Sherlock, Tribune staff reporter

CHICAGO TRIBUNE

It was happenstance that led Dr. June Singer to study the work of Carl Gustav Jung, the Swiss psychologist and psychiatrist who founded analytical psychology.

After graduating with a bachelor’s degree in art education from [2]Ohio State University, she married her former high school classmate, Richard Singer.

When her husband, a rabbi, decided to leave the rabbinate to study at the C.G. Jung Institute in Zurich, she and their daughter went along. Once there, she decided to also take courses.

Something clicked and she completed the training, receiving her diploma in analytical psychology from the institute. She went on to develop practices in Chicago; Duluth, Minn.; and California as a Jungian analyst, lecture at many international conferences and write numerous books on the subject.

"It just seemed to speak to her and to have resolution for her," said her sister, Suzanne Kent.

Dr. Singer, 85, founding member of the C.G. Jung Institute of Chicago, died of a spontaneous cerebral hemorrhage, Thursday, Jan. 29, in her home in Beachwood, Ohio.

After living in different parts of the country, the Singers settled in the Chicago area in the 1960s, and Dr. Singer began studying for a doctorate in psychology at Northwestern University. Mr. Singer died in 1967, the year before she received her degree.

"When she became an Jungian analyst, she was the only one in the Chicago metropolitan area for many years," said Jacqueline Mattfeld, the Jung Institute’s executive director. "She began a study group and would bring in lecturers and visiting analysts. She had a lot to do with Jung psychology being made known in the greater Chicago area."

That group, the Analytical Study Club, joined in 1984 with the Chicago Society of Jungian Analysts to form the C.G. Jung Institute of Chicago.

"She was one of the most forward-thinking, vital people you can imagine meeting," said Mattfeld. "She was highly articulate in speech and writing, with a great sense of humor. A woman of passion and ideas. She was one of the big woman names in Jungian thought."

Her books include the "Boundaries of the Soul: The Practice of Jung's Psychology"; "Modern Woman in Search of Soul"; and "The Power of Love."

Dr. Singer later moved to California and joined the Jungian institute in San Francisco.

On New Year's Eve more than 17 years ago, she attended a party with her sister in their hometown of Cleveland. Across the room was Dr. Irving Sunshine, a widower. The two fell in love and married in 1987. They returned to California and about seven years ago retired to their native Ohio.

In recent years, she returned to the art she had pursued as a young woman, joining a group of friends for weekly painting sessions of portraits and outdoor scenes.

Her daughter, Judith, died in 1970.

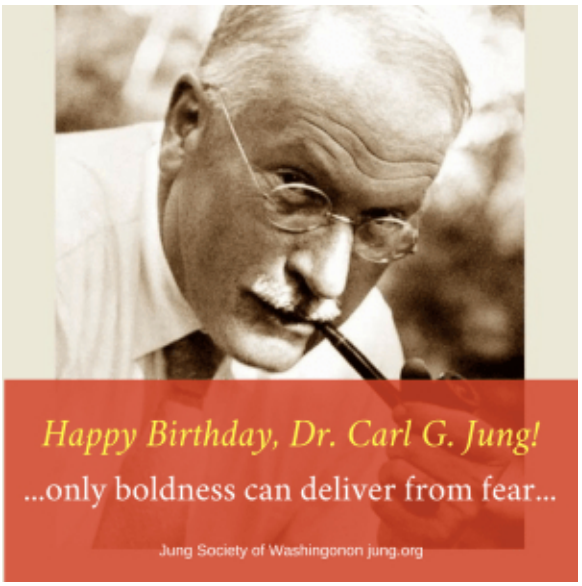
Besides her husband and sister, she is survived by her stepsons, Jonathan and Carl Sunshine; and five grandchildren.

A memorial service will be held Sunday in Cleveland. Plans for a service and reception at the C.G. Jung Institute of Chicago are pending

1. https://www.chicagotribune.com/news/ct-xpm-2004-02-04-0402040155-story.html
2. https://www.chicagotribune.com/topic/education/colleges-universities/the-ohio-state-university-OREDU000048-topic.html

For the hero, fear is a challenge and a task, because only boldness can deliver from fear. (2021-07-26 04:01)

[paypal _donation _button border="5"]



[1]Symbols of Transformation

The spirit of evil is fear, negation, the adversary who opposes life in its struggle for eternal duration and thwarts every great deed, who infuses into the body the poison of weakness and age through the treacherous bite of the serpent; he is the spirit of regression, who threatens us with bondage to the mother and with dissolution and extinction in the unconscious.

(Cf. fig. 35 and pi. lxii.)

For the hero, fear is a challenge and a task, because only boldness can deliver from fear.

And if the risk is not taken, the meaning of life is somehow violated, and the whole future is condemned to hopeless staleness, to a drab
grey lit only by will-o'-the-wisps. Carl Jung, CW 5, Para 551

1. https://smile.amazon.com/Symbols-Transformation-Collected-Works-Vol-5/dp/0691018154/ref=sr_1_1?dchild=1&keywords=jung+vol+5&qid=1608832987&sr=8-1

After completing the handwritten Draft [Red Book], Jung had it typed and edited it. **(2021-07-26 04:26)**

[paypal _donation _button border="5"]

[1]Black Books

After completing the handwritten Draft [Red Book], Jung had it typed and edited it.

On one manuscript, he made alterations by hand (I refer to this manuscript as the Corrected Draft). From the annotations on the Corrected Draft, it appears that he gave this to someone (the handwriting is not that of Emma Jung, Toni Wolff, or Maria Moltzer) to read.

That reader commented on Jung's editing, indicating that some sections that he had intended to cut should be retained. Sonu Shamdasani, The Black Books, Vol. I, Page 42-43

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?crid=1DXP4GP2ZXWUP&dchild=1&keywords=jung+black+books&qid=1609677638&sprefix=j

---

The Christian deity is one in three persons. **(2021-07-26 04:45)**

[paypal _donation _button border="5"]

[1]Psychology and Alchemy

In Eastern symbolism the square—signifying the earth in China, the padma or lotus in India—has the character of the yoni: femininity. A man’s unconscious is likewise feminine and is personified by the anima.

The anima also stands for the "inferior" function66 and for that reason frequently has a shady character; in fact she sometimes stands for evil itself.

She is as a rule the fourth person (cf. dreams 10, 11, 15; pars. 136, 147, 162).

She is the dark and dreaded maternal womb (fig. 74), which is of an essentially ambivalent nature.

The Christian deity is one in three persons.

The fourth person in the heavenly drama is undoubtedly the devil.

In the more harmless psychological version he is merely the inferior function.

On a moral tamen in corpore occultatam Evam sive foeminam suam secum circumfert"

(As the shadow continually follows the body of one who walks in the sun, so our hermaphroditic Adam, though he appears in the form of a male, nevertheless always carries about with him Eve, or his wife, hidden in his body).

valuation he is a man’s sin, a function belonging to him and presumably masculine.

The feminine element in the deity is kept very dark, the interpretation of the Holy Ghost as Sophia being considered heretical. Hence the Christian metaphysical drama, the "Prologue in Heaven," has only masculine actors, a point it shares with many of the ancient mysteries.

But the feminine element must obviously be somewhere—so it is presumably to be found in the dark.

At any rate that is where the ancient Chinese philosophers located it: in the yin.

Although man and woman unite they nevertheless represent irreconcilable opposites which, when activated, degenerate into deadly hostility.

This primordial pair of opposites symbolizes every conceivable pair of opposites that may occur: hot and cold, light and dark, north and
south, dry and damp, good and bad, conscious and unconscious.

In the psychology of the functions there are two conscious and therefore masculine functions, the differentiated function and its auxiliary, which are represented in dreams by, say, father and son, whereas the unconscious functions appear as mother and daughter.

Since the conflict between the two auxiliary functions is not nearly as great as that between the differentiated and the inferior function, it is possible for the third function—that is, the unconscious auxiliary one—to be raised to consciousness and thus made masculine.

It will, however, bring with it traces of its contamination with the inferior function, thus acting as a kind of link with the darkness of the unconscious.

It was in keeping with this psychological fact that the Holy Ghost should be heretically interpreted as Sophia, for he was the mediator of
birth in the flesh, who enabled the deity to shine forth in the darkness of the world.

No doubt it was this association that caused the Holy Ghost to be suspected of feminin-

ity, for Mary was the dark earth of the field
—
"ilia terra virgo nondum pluviis irrigata" (that virgin earth not yet watered by the rains), as Tertullian called her. Carl Jung, CW 12, Para 192

1. https://smile.amazon.com/Psychology-Alchemy-Collected-Works-Vol-12/dp/0691018316/ref=sr_1_1?crid=3P8HN8W50ML4W&dchild=1&keywords=psychology+and+alchemy+collecte

---

The most we can do is to dream the myth onwards and give it a modern dress.
(2021-07-27 03:56)

[paypal _donation _button border="5"]

Carollyne Yardley
REVOLUTION
YOUR NAME HERE
9
The archetype—let us never forget this—is a psychic organ present in all of us...
Carl Jung, CW 9i, Para 271

[1]Archetypes and the Collective Unconscious

As to the psychology of our theme I must point out that every statement going beyond the purely phenomenal aspects of an a.rchetype lays itself open to the criticism we have expressed above.

Not for a moment dare we succumb to the illusion that an archetype can be finally explained and disposed of.

Even the best attempts at explanation are only more or less successful translations into another metaphorical language. (Indeed, language itself is only an image.)

The most we can do is to dream the myth onwards and give it a modern dress.

And whatever explanation or interpretation does to it, we do to our own souls as well, with corresponding results for our own well-being.

The archetype-let us never forget this-is a psychic organ present in all of us. A bad explanation means a correspondingly bad attitude to this organ, which may thus be injured.

But the ultimate sufferer is the bad interpreter himself. Hence the "explanation" should always be such that the functional significance of the archetype remains unimpaired, so that an adequate and meaningful connection between the conscious mind and the archetypes is assured.

For the archetype is an element of our psychic structure and thus a vital and necessary component in our psychic economy.

It represents or personifies certain instinctive data of the dark, primitive psyche, the real but invisible roots of consciousness.

Of what elementary importance the connection with these roots is, we see from the preoccupation of the primitive mentality with certain "magic" factors, which are nothing less than what we would call archetypes.

This original form of religio ("linking back") is the essence, the working basis of all religious life even today, and always will be, whatever future form this life may take. Carl Jung, CW 9i, Para 271

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=1A4UGU9UIT1K7&dchild=1&keywords=jung+archetypes+and+the

---

Carl Jung: Not separation of the natures but union of the natures was the goal of alchemy. (2021-07-27 04:31)

[paypal _donation _button border="5"]

Lisa Adams
They, alchemists, seekers after truth,
discover that in the very darkness of nature
a light is hidden, a little spark without which
the darkness would not be darkness...
Carl Jung
CW 15

[1]Alchemical Studies

They, alchemists, seekers after truth, discover that in the very darkness of nature a light is hidden, a little spark without which the darkness would not be darkness...

.

The light from above made the darkness still darker; but the lumen naturae is the light of the darkness itself, which illuminates its own darkness, and this light the darkness comprehends.

.

Therefore it turns blackness into brightness, burns away ‘all superfluities,’ and leaves behind nothing but ‘faecem et scoriam et terram damnatam’ (dross and scoriae and the rejected earth).

.

Paracelsus, like all the philosophical alchemists, was seeking for something that would give him a hold on the dark, body-bound nature of man, on the soul which, intangibly interwoven with the world and with matter, appeared before itself in the terrifying form of strange, demoniacal figures and seemed to be the secret source of life-shortening diseases.

.

The Church might exorcise demons and banish them, but that only alienated man from his own nature, which, unconscious of itself, had clothed itself in these spectral forms.

.

Not separation of the natures but union of the natures was the goal of alchemy.

.

From the time of Democritus its leitmotiv had been: “Nature rejoices in nature, nature conquers nature, nature rules over nature.” This principle is pagan in feeling and an expression of nature worship.

.

Nature not only contains a process of transformation—it is itself transformation.

.

It strives not for isolation but for union, for the wedding feast followed by death and rebirth.

Paracelsus’s ‘exaltation in May’ is this marriage, the ‘gamonymus’ or hierosgamos a sacred marriage of light and darkness in the shape of Sol and Luna. Here the opposites unite what the light from above had sternly divided. Carl Jung, CW13 Para 197

1. https://smile.amazon.com/Alchemical-Studies-Collected-Works-Vol-13/dp/0691018499/ref=sr_1_1?crid=16V7BKBZXKT1M&dchild=1&keywords=jung+alchemical+studies&qid=160

This brief note is just to thank you with all my heart. (2021-07-28 03:57)

[paypal _donation _button border="5"]

[1]Jung-White Letters

My dear Professor Jung, Oct. 14, 1945
Blackfriars
Oxford
Telephone, 3607
14.10.4540

I had hardly thanked you for your first letter when your second letter arrived. It has quite staggered me.

It will unfortunately be some days before

I have an opportunity to reply to it.

This brief note is just to thank you with all my heart.

Meanwhile, "It" simply insists that I send you an unadorned record of my January dream which I have already mentioned.

Of course I do not expect you to analyse it, but I think it may interest & amuse you, & perhaps tell you much more than "ego" can about me.

I look forward very much to writing to you later in the week.

Yours very sincerely & gratefully,

VICTOR WHITE, O.P. Victor White, Jung-White Letters, Page 13

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

I have defined intuition as "perception via the unconscious." (2021-07-28 04:37)

[paypal _donation _button border="5"]

[1]Archetypes of the Collective Unconscious

.Another example is intuition, which is chiefly dependent on unconscious processes of a very complex nature.

Because of this peculiarity, I have defined intuition as "perception via the unconscious." Carl Jung, CW 9i, Para 504

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=1LICZCVUY3ZR2&dchild=1&keywords=carl+jung+archetypes+an

---

...that was what I meant when I once advised you to talk over your problems with my wife. **(2021-07-28 08:36)**

[paypal _donation _button]

[1]Letters Vol. II

Anonymous

Dear Dr. N., 28 January 1933

I understand your difficulties, but I have to tell you that it fares with every civilized man as it formerly did with Doctor Faustus, who also was unable to follow the Mephistophelean advice that he live the simple life of a peasant.

This for the simple reason that civilized life is no longer the simple life.

The civilized man must be able to change his whole attitude accordingly.

You know that Faust finally had to approach the unsavoury witches' cauldron.

Today this is called analysis.

You rightly surmise that I am an expensive customer.

I have to be, otherwise I would be eaten up skin, bones, and all.

Therefore I wanted to give you good advice and save you a lot of money.

From earlier days you naturally still have the amiable habit of expecting effects from others.

You have yet to learn how one can produce effects on oneself, and you can learn that

from simpler people than me.

Nor, in the last resort, could I conjure them up for you as if by magic, but you would have to do the ultimate and best yourself.

You must only learn how to make the effort, and that was what I meant when I once advised you to talk over your problems with my wife.

I thought you would continue these discussions.

I am sorry it is not possible for me to see you for the next four weeks as I am soon going to Germany on a lecture tour.

Therefore I would advise you to try once again and this time more thoroughly.

You know very well that what you put into something with a serious effort will always come out again.

Yours sincerely,

C.G. Jung Carl Jung, Letters Vol. I, Page 115-116

1. https://smile.amazon.com/Letters-C-G-Jung-1951-1961/dp/0415051711/ref=sr_1_2?crid=3J3Q9XONNLMRN&dchild=1&keywords=jung+letters+volume+2&qid=1611236561&sprefix=j

---

Emma Jung: On the Nature of the Animus (2021-07-29 04:19)

[paypal _donation _button border="5"]

[1]Animus and Anima by Emma Jung

ON THE NATURE OF THE ANIMUS

THE anima and the animus are two archetypal figures of especially great importance.

They belong on the one hand to the individual consciousness and on the other hand are rooted in the collective unconscious, thus forming a connecting link or bridge between the personal and the impersonal, the conscious and the unconscious.

It is because one is feminine and the other masculine that C. G. Jung has called them anima and animus respectively.

He understands these figures to be function complexes behaving in ways compensatory to the outer personality, that is, behaving as if they were inner personalities and exhibiting the characteristics which are lacking in the outer, and manifest, conscious personality.

In a man, these are feminine characteristics, in a woman, masculine.

Normally both are always present, to a certain degree, but find no place in the person’s outwardly directed functioning because they disturb his outer adaptation, his established ideal image of himself.

However, the character of these figures is not determined only by the latent sexual characteristics they represent; it is conditioned by the experience each person has had in the course of his or her life with representatives of the other sex, and also by the collective image of woman

carried in the psyche of the individual man, and the collective image of man carried by the woman.

These three factors coalesce to form a quantity which is neither solely an image nor solely experience, but an entity not organically coordinated in its activity with the other psychic functions.

It behaves as if it were a law unto itself, interfering in the life of the individual as if it were an alien element; sometimes the interference is helpful, sometimes disturbing,

if not actually destructive.

We have, therefore, every cause to concern ourselves with these psychic entities and

arrive at an understanding of how they influence us.

If in what follows, I present the animus and its manifestations as realities, the reader must remember that I am speaking of psychic realities, which are incommensurable with concrete realities but no less effective for that reason.

Here I shall attempt to present certain aspects of the animus without, however,

laying claim to a complete comprehension of this extraordinarily complex phenomenon.

For in discussing the animus we are dealing not only with an absolute, an immutable entity, but also with a spiritual process.

I intend to limit myself here to the ways in which the animus appears in its relation to the individual and to consciousness. Emma Jung, Animus and Anima, Page 1-2

1. https://smile.amazon.com/Animus-Anima-Essays-Emma-Jung/dp/B0041BEXY8/ref=sr_1_3?crid=3KELPCDRL3DGR&dchild=1&keywords=emma+jung+animus+and+anima&qid=1626528086&s

---

Knowing your own darkness is the best method for dealing with the darknesses of other people. (2021-07-29 04:32)

[paypal _donation _button border="5"]

Agostino Arrivabene
Knowing your own darkness is the best method for dealing with the darknesses of other people.
Carl Jung Letters Vol 1

[1]Letters Volume I

To Kendig B. Cully

Dear Sir, 25 September 1937

You can learn a great deal of psychology through studying books, but you will find that this psychology is not very helpful m practical life.

A man entrusted with the care of souls ought to have a certain wisdom of life which does not consist of words only but chiefly of experience.

Such psychology, as I understand it, is not only a piece of knowledge but a certain wisdom of life at the same time.

If such a thing can be taught at all, it must be in the way of a personal experience of the human soul.

Such an experience is possible only when the teaching has a personal character, namely when you are personally taught and not generally.

In India since ancient times they have the custom that practically everybody of a certain education, at least, has a guru, a spiritual leader who teaches you and you alone what you ought to know.

Not everybody needs to know the same thing and this kind of knowledge can never be taught in the same way.

That is a thing which is utterly lacking in our universities: the relation of master and disciple.

And that is at the same time the thing which you ought to have and any of your colleagues who want to have a psychological preparation.

Anybody whose calling it is to guide souls should have his own soul guided first, so that he knows what it means to deal with the human soul.

Knowing your own darkness is the best method for dealing with the darknesses of other people.

It would not help you very much to study books only, though it is indispensable too.

But it would help you most to have a personal insight into the secrets of the human soul.

Otherwise everything remains a clever intellectual trick, consisting of empty words and leading to empty talk.

You may try to find out what I mean in my books and if you have a close friend, try to look behind his screen in order to discover yourself.

That would be a good beginning.

Sincerely yours,

C.G. Jung Carl Jung, Letters Vol. 1, Pages 236-237.

1. https://smile.amazon.com/Letters-C-G-Jung-1906-1950/dp/0415094356/ref=sr_1_2?crid=3K1QWGAOJ7F73&dchild=1&keywords=jung+letters+volume+1&qid=1607981660&sprefix=j

---

I was immensely honoured and gratified to receive your very kind letter of September 26th. (2021-07-29 04:33)

[paypal _donation _button border="5"]

[1]Jung-White Letters

9th October 1945

Herr Professor Dr. C.G. Jung
Kusnacht-Zurich.

I was immensely honoured and gratified to receive your very kind letter of September 26th.

I had little thought that my impudence in writing to you would elicit any response at all, especially in view of the immense demands
which must be made upon your time and patience.

I had supposed that I should have to remain for ever content with a dream of some months ago in which I was one of half-a-dozen recipients of a medal from your hands!

I need hardly say that any criticism you are ever able to offer will be much more gratefully received than this very agreeable piece of wish-fulfilment!

There is certainly a very considerable and growing interest among Catholics - and others - in this country.

Over a hundred people, including several quite distinguished doctors and psychiatrists, as well as clergy, scientists, teachers and laypeople, turned up for a quite strenuous study-weekend I recently conducted in London on the psychologies of St. Thomas Aquinas and C.G. Jung!

Unfortunately, especially in the therapeutic field, the demand far exceeds the supply.

But the interest among Catholics is not, I need hardly say, unaccompanied by a certain amount of misgiving and distrust.

My own small writings have been mainly directed to meeting some of the more "intellectual" of these misgivings.

I cannot expect you, dear Professor Jung, to wade through all these writings; but it would truly be a very great help to know whether I do or do not misrepresent your position in the matter of the relation of your psychology to "Religion" - or, more precisely, to "God".

I have in fact epitomised my interpretation of this in my review of Flugel's new book, a copy of which I have ventured to enclose. I have marked the relevant passage (pp. 384ff.)

I am very interested indeed to hear that Catholic writers on the Continent are similarly interested; and I should be very glad indeed to hear of any books etc. they have written on the subject. (I can read fairly easily French, German, Spanish, Italian, Latin.)

In common with many others, I am very much hoping that you may be able to visit England before long.

My good friend Dr. Gerhard Adler has kindly offered to introduce me to you in that happy event.

I am also in close and friendly contact with Dr. John Layard and Mrs. Sussman!

I am very much impressed by the variety and catholicity to be found among your disciples, though a Papist sometimes finds the note of unity less easy to detect!

Yours very gratefully and sincerely,

VICTOR WHITE, O.P. Victor White, Jung-White Letters, Page 11-12

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

Maxie asks Support in Fighting Kidney Disease (2021-07-29 07:45)

[paypal _donation _button]

[1]**Support for Maxwell Purrington Requested:**

Sadly, Maxie has been diagnosed with Kidney Disease.

He has lost over 30 % of his body weight in recent weeks.

Forthcoming he will require:

Hill’s Science Diet k/d

Intravenous Fluids Every Other Day

Anti-Nausea Pills Daily

Appetite Stimulator Pills Daily.

Periodic Veterinarian Visits

Your support will make this process easier both on Maxie and his lowly Human.

Thank you

Lewis Lafontaine

1. https://www.gofundme.com/f/maxie-support-with-kidney-disease?utm_source=customer&utm_medium=copy_link&utm_campaign=p_cf+share-flow-1

Carl Jung and Victor White discuss "Psychology and Alchemy" (2021-07-30 04:13)

[paypal _donation _button border="5"]

Figure A2.1 White on an ocean-going sailboat, probably in Sweden, c. 1957.

[1]Jung-White Letters

Easter Sunday 1946

Dear Dr. Jung

Thank you so very much. It all sounds like my idea of heaven, & I am at once setting about to put passports, permits & tickets in order.

My only misgiving is that I am the world's worst cook; & I see myself tom by the horrible dilemma of giving you indigestion or the humiliation of letting you cook my meal!

I suppose the humiliation would be better for us both, but I am certainly going to try & get some lessons in cooking before August. ...

Before long I hope to send you a few notes on one or two points of detail in "Psych. u. Alchemie"32 which perhaps may interest you.

With very kindest regards,

Yours very sincerely & gratefully, FR. VICTOR WHITE, O.P. Victor White: Jung-White Letters, Page 33

Dear Professor Jung,

Blackfriars, Oxford 23.6.

I am venturing to enclose a few hasty jottings which I have made regarding some points in your grand book, "Psychologie und Alchemie".

I am afraid that some of them are hardly disinterested, being a plea for my own alchem-

ical propensities against the imputation of heresy!

But there are others which may perhaps be of some interest to you in preparing a second edition.

They are only a few of the very many things I hope to be able to talk to you and ask you about in August.

I am looking forward immensely to my visit. My present plan is to spend a day or two on the way sightseeing in Zurich, and I also toy with the idea of visiting Einsiedeln for the Mariahimmelfahrt celebrations.

If it would be convenient to you, I would come to you on the afternoon of August 15th., arriving at Bollingen at 14.40.

I should be very grateful if you would let me know if this is not a convenient day and time.

In a previous letter you told me that the English volume, The Integration of the Personality was "badly translated" and "was forced out of your hands by the thrift and 'pep' of an American publisher".

Naturally I understand that this information was not intended for publication, but I am wondering if I might be allowed to publish the statement that the collection and translation of the essays in The Integration of the Personality was not authorised or approved by you - and without running any risk of courting a libel-action from the publisher?

The reason I ask is that there has recently appeared a book called The Mind and Heart of Love (!) by Father M. C. D' Arey, S.J. which contains a chapter which very severely, and very uncomprehendingly, criticises you and your psychology.

Fr. D' Arey bases his attack almost entirely on the Integration of the Personality - indeed, apart from some parts of Psychology of the Unconscious, this seems to be the only book of yours he has read!

A considerable number of people have been asking me to write a "reply" to this attack. I confess I find the idea thoroughly boring and distasteful; I don't think it unfair to say that his criticism is for the most part extremely shallow and unworthy; but Fr. D' Arey has a great reputation over here as a philosopher and theologian, and it is thought that his criticisms may do a great deal of harm.

He is now, in fact, the Head of the English Jesuits, and it is rumoured that he may shortly be elected as "Black Pope", head of the whole Jesuit Order!

Although it would not be essential to mention that The Integration of the Personality was unauthorised, it might indeed be helpful if I could be allowed to mention the fact - if I can find the time and inspiration to get down to the job at all.

Priestley's broadcast seems to have made a great impression; I thought he did it extraordinarily well considering all the difficulties of popular broadcasting. Miss Wolff's visit, too,

was greatly appreciated.

Hoping you are in the very best of health, dear Professor Jung,

Yours very sincerely, FR. VICTOR WHITE, O.P. Victor White, Jung-White Letters, Page 34-35

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

But memory often suffers from the disturbing interference of unconscious contents. (2021-07-30 04:29)

[paypal _donation _button border="5"]

[1]Archetypes of the Collective Unconscious

Unfortunately, the facts show the exact opposite: consciousness succumbs all too easily to unconscious influences, and these are often

truer and wiser than our conscious thinking.

Also, it frequently happens that unconscious motives overrule our conscious decisions, especially in matters of vital importance. Indeed, the fate of the individual is largely dependent on unconscious factors.

Careful investigation shows how very much our conscious decisions depend on the undisturbed functioning of memory.

But memory often suffers from the disturbing interference of unconscious contents.

Moreover, it functions as a rule automatically.

Ordinarily it uses the bridges of association, but often in such an extraordinary way that another thorough investigation of the whole process of memory-reproduction is needed in order to find out how certain memories managed to reach consciousness at all.

And sometimes these bridges cannot be found. In such cases it is impossible to dismiss the hypothesis of the spontaneous activity of the unconscious.

Another example is intuition, which is chiefly dependent on unconscious processes of a very complex nature.

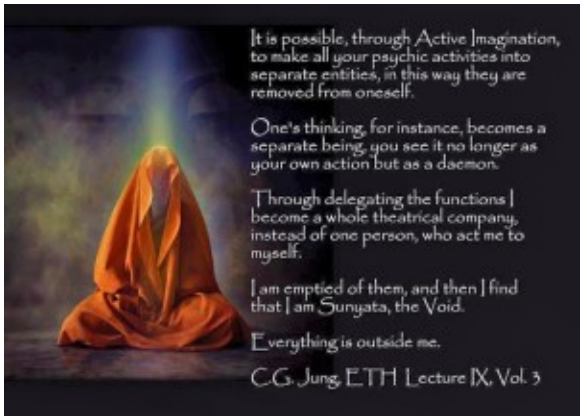
Because of this peculiarity, I have defined intuition as "perception via the unconscious." Carl Jung, CW 9i, Para 504

1. https://smile.amazon.com/Archetypes-Collective-Unconscious-Collected-Works/dp/0691018332/ref=sr_1_1?crid=1RZZ2RHWAO2YV&dchild=1&keywords=jung+archetypes+and+the

---

The lady with the lotus net is the mistress of that prison. **(2021-07-30 04:41)**

[paypal _donation _button border="5"]


It is possible, through Active Imagination, to make all your psychic activities into separate entities, in this way they are removed from oneself.
One's thinking, for instance, becomes a separate being, you see it no longer as your own action but as a daemon.
Through delegating the functions I become a whole theatrical company, instead of one person, who act me to myself.
I am emptied of them, and then I find that I am Sunyata, the Void.
Everything is outside me.
C.G. Jung, ETH Lecture IX, Vol. 3

[1]ETH Lectures

There is an interesting legend in one of the books of Madame David-Nee!.

A young girl was fetching water at a spring when a man suddenly approached her and tried to have intercourse with her.

She was very much frightened and escaping from him ran b ack to her mother.

The mother listened to her story and asked her to describe the man.

The girl did so and the mother said : "That was a Holy Man, you should have done as he asked. Put on your best dress and run b ack to the spring and offer your self to him."

The girl obeyed but when she got back the Holy Man replied:

"It is too late now, it has already happened. A rich lama who was lazy and ignorant has just died in complete darkness. His soul immediately sought for reincarnation and I wanted to give him a better Karma with you. But you refused, and while you were away the male donkey in that field covered a female donkey and the lama’s soul was caught in that uterus, so now he will be born as a donkey."

This story is exceedingly typical of the eastern point of view.

Souls have sexual phantasies and by that they are attracted to the places where such things are happening and then they are caught in the life which the East calls Maya.

Easterners think of the visible world as an illusion, a sort of thought stuff.

The lady with the lotus net is the mistress of that prison.

The Yogin sees the visible world as the distinctness of divine thought.

The text continues:

"As one desires a precious object by means of which only one can acquire merits the purification and mental transmutation of all the
aggregates the elements, and the functions of the various organs of the senses into Devata furnish such an object."

The meaning of this passage is that through active imagination the Yogin succeeds in making his senses a-nd functions independent. It is the purification of the senses.

They are Devatas, autonomous beings , it is no longer my act but a divine being.

There is enormous psychological merit in such a procedure.

We saw before that the functions became "each a Tathagata" .a Buddha .

It is possible through active imagination, to make all the psychic activities into separate entities , in this way they are removed from oneself.

One’s thinking, for instance, becomes a separate being, you see it no longer as your own action but as a daemon.

If all the parts of myself are outside myself I become helpless,

I cannot think. I must say to Mr. A: "Think please.." Or if feeling is called for I must ask Miss B : "Smile a little please."

Through delegating the functions I become a whole theatrical comp any, instead of one person, who act me to myself. I am emptied of them, and then I find that I am Shunyata, the Void, everything is outside me.

We, in the West, do the s ame thing but not in the s ame way, we simply naively project.

We keep a best enemy who acts us to ourselves ! Every neurotic does this , but in this case we need make no such distinction, the "normal" do it just as much. Projection can even lead to ideas of persecution.

Everything which we do not w ant to see in ourselves is there all the same and we must get excite d about

it, so we excite ours elves about someone else , he does it, anything in order not to see it in ourselves .

We can see this process everywhere, the generous person with the miserly friend, the spendthrift who saves matches , etc . , etc.

This process is entirely unconscious with us , the things leave us, and we are free of them but we are bound to the people who do them for uss . Or family , friends, a n d whole social circle are all put to this unconscious u s e . Carl Jung, ETH Lectures, Page 59-60

1. https://philemonfoundation.org/current-projects/eth-lectures/

The Ezra Pound - Bollingen Prize Controversy (2021-07-30 06:25)

[paypal _donation _button border="5"]

[1]The Ezra Pound - Bollingen Prize Controversy

In 1948 the Bollingen Foundation, which had been formed three years earlier, donated funds at the request of the Library of Congress to establish an annual prize in poetry.

The Library named it the Bollingen Prize in Poetry and designated the Fellows in American Letters of the Library as its jury of award.

In February 1949 the Library announced that the first annual award had been made, on the recommendation of the Fellows, to Ezra Pound.

Pound at that time was under indictment for treason, being charged with propagandistic activities in support of the enemy during the War; and, having been judged insane by a medical board, he had been confined in a government mental hospital.

At first, the reactions to the award were relatively mild, but in June, a poet and critic, Robert Hillyer, published two articles in the Saturday Review of Literature that arbitrarily dragged Jung into the controversy, through the Foundation’s interest in his work, and presented him as a Nazi and anti-Semite and part of a conspiracy to prepare for "a new authoritarianism."

The affair has been well documented in a booklet, The Case Against "The Saturday Review of Literature," published by the magazine Poetry (Chicago), in October 1949. C.G. Jung Speaking: Interviews and Encounters, Page 192

In 1948 The Bollingen Foundation's trustees voted an allocation of $10,000 for ten years of literary awards. [. . .] (The Foundation's name had been Mary Mellon's oblique way of honoring C. G. Jung, who had a country retreat near a Swiss village called Bollingen.) [. . .]

On March 4, 1948, a Library of Congress press release announced the Bollingen Prize in Poetry. Carrying a purse of $1,000, the prize would be awarded each February for the best book of verse by an American author published during the preceding calendar year. The jury of selection would be composed of the Fellows in American Letters of the Library of Congress. [. . .]

A final ballot was cast by mail in February (as the 1948 prize would lapse on February 28): ten first places for Pound [for The Pisan Cantos], two for [W.C.] Williams, one abstention (Paul Green's)-and the vote of Theodore Spencer, who had died a few weeks before, was taken to stand as a first place for Pound, as it was he who had placed the Pisan Cantos in nomination back in November. [. . .]

The story was broken on Saturday night, the nineteenth, by Charles Collingwood in his radio news broadcast. The Sunday New York Times headline was characteristic of the press reaction: "Pound, in Mental Clinic, Wins Prize for Poetry Penned in Treason Cell." As Evans (Luther H.Evans, the Librarian of Congress) later observed, "The award possessed that bizarre quality that makes news. Along with excited reports, indignant editorials appeared in the press." An editorial in the New York Herald Tribune, however, stated: "This emphasis on an objective criterion of beauty and excellence, akin to belief in an objective truth, is fundamental to a free and rational society. In maintaining it the judges acted in the only way that is open to men who are sensitive to a later verdict of history." In the same paper, Louis Untermeyer called the Pisan Cantos "a ragbag and tail end of Pound at his worst. It shows a very disordered mind, one affected by the seeds of Fascism," and Robert Hillyer thought the award "regrettable" for aesthetic rather than political reasons. "I never saw anything to admire, not one line, in Pound." [. . .] Robert Frost, in a memorandum to his secretary Kay Morrison soon after the award was announced, called it "an unendurable outrage" and Pound "possibly crazy but more likely criminal." [. . .]

Huntington Cairns, in his journal, described one of his visits to St. Elizabeth's. "I saw Pound for an hour on Saturday, Feb. 19th. The director of the hospital had informed him that he had won the Bollingen Prize, and he was obviously excited by the news. He had prepared a statement for the Press: 'No comment from the Bug House,' but he had decided not to give it out. [. . .] Walter Winchell quoted Pound's comment on the same occasion: "Democracy is more stupid than ever I said it was." Tate, incensed, asked Pound's wife to check on that. "Total lie" was Pound's answer. He called Winchell a "Jewish bedbug." [. . .]

For a time, controversy over the prize subsided. It was suddenly revived when the Saturday Review of Literature, in its issues of June 11 and 18, published two long articles by Robert Hillyer - "Treason's Strange Fruit" and "Poetry's New Priesthood." Hillyer, earlier a professor at Harvard (his students Howard Nemerov and Robert Fitzgerald remembered him as a gifted teacher), won the Pulitzer Prize for poetry in 1934, and in 1939 was president of the Poetry Society of America. [. . .] Hillyer was regarded by many of his literary peers as an isolated figure who had carried on a long critical campaign against Eliot and Auden, whom he regarded as his poetic rivals. During the late spring, Evans and Adams had had letters from Hillyer and from Harrison Smith, the editor of the Review, putting questions about the

award. Hillyer's were marked by a threatening tone, with insulting references to conspiracy and negligence. The F.B.1. had been alerted, he said; and an article would be published. [. . .]

In his two articles, Hillyer declared that the Cantos are "the vehicle of contempt for America, [of] Fascism, anti-Semitism, and . . . ruthless mockery of our Christian war dead." He implied that the award was part of a conspiracy against American ways of life and literature, and that the conspirators included T. S. Eliot, Paul Mellon, Jung, the Bollingen Foundation, Pantheon Books, most of the Fellows in American Letters, admirers of Eliot and Pound, the New Criticism, and various literary quarterlies. Their common aim, he argued, was to seize power in the literary world and undertake "the mystical and cultural preparation for a new authoritarianism. . . . In a spiritual morass where language, ethics, literature, and personal courage melt into something obscure and formless, a guided impulse has stirred the amorphous haze into something approaching form, something shaped out of stagnant art by groping Fascism." [. . .]

On June 24, Congressman Jacob K. Javits, of the 21 st District, New York, wrote Evans: "After having read the editorial 'Treason's Strange Fruit' . . . I am particularly concerned about the awarding of the Bollingen-Library of Congress Award of $1,000 to Ezra Pound. I would very much appreciate your advising me how the Fellows who make this award were chosen, who they are and the basis of their selection." [. . .] On July 19, another congressman, James T. Patterson, of Connecticut, addressed the House regarding the award ("Should we encourage the activities in literature of moral lepers?") and inserted into the Congressional Record the Hillyer articles, Evans's letter, and the Saturday Review's reply. On the twenty-first, Javits called for an investigation ("Must we not be equally diligent to investigate the infiltration of Fascist ideas especially in so august an institution as the Library of Congress?"), and the matter came before the Congressional Joint Committee on the Library of Congress, whose chairman was Senator Theodore F. Green, of Rhode Island. What transpired was not an investigation but a resolution, on August 19, to the effect that the Library should abstain from giving prizes or making awards. ("I think it is a bad policy for the government to give prizes and awards, especially in matters of taste," the Senator told the press.) Evans immediately announced compliance. The awards that the Library discontinued, besides the Bollingen Prize, were the Elizabeth Sprague Coolidge Medal for "eminent services to chamber music" and three prizes endowed by Lessing Rosenwald in connection with an annual national exhibition of prints.

In that same feverish summer of 1949, William Carlos Williams was also the object of a small cloud of protest, raised by his review of the Pisan Cantos in the spring issue of Imagi, a very small poetry quarterly published in Baltimore. During July, Evans received a few letters, all alike in content, protesting Williams's appointment as Consultant in Poetry - evidently the result of confusion with his appointment as a Fellow earlier in the year. Some of the letters came from the editors of other small verse magazines (in Arkansas, California, etc.), saying for example, "That [Williams] should defend such a work places him in the same category with Pound, that of utter contempt and treachery to all the ideals for which America stands. . . ." [. . .]

After the prize was barred (and $9,000 returned to the donor) the Bollingen Foundation received a number of requests from universities to carry it on. In early 1950, the Yale University Library was granted the funds to continue making the awards. The winner of the 1949 Prize, selected by a committee whose members - Adams, Aiken, Shapiro, Chapin, Warren - had all been Fellows in American Letters]at the Library of Congress], was Wallace Stevens. [

. . .]

In 1963 the amount of the award was increased to $5,000, and thereafter it was given every other year. After 1968, when the Bollingen Foundation ended its programs (except for the Bollingen Series, which it gave to Princeton University Press to carry through its publication), the Andrew W Mellon Foundation took over, and in 1973 made an outright endowment of $100,000 to enable the Yale Library to continue awarding the prize in perpetuity. By now [1988] more than thirty poets, including many of the Consultants, have received the Bollingen Prize. They keep coming on.

Cowley to Tate, October 21, 1949: "I went to a literary tea for Nehru. Present were the editors of the Saturday Review... Harrison Smith saw me and advanced beaming. 'I was going to write and congratulate you,' he said, 'on the article about Hillyer. I think you had the right dope. Of course, we just printed the Hillyer articles and the editorial to start a controversy. It was a great success. We thought it would give us three exciting issues but it went on for six.'

[2]The Bollingen Prize for Poetry at Yale University

EZRA POUND 1885-1972

Ezra Loomis Pound was born in 1885 in Hailey, Idaho; he was raised in Wyncotte, near Philadelphia, PA.

As a young man, Pound moved to Europe, where he lived for the rest of his life. In 1908, while staying in Venice,

Pound published his first book, *A Lume Spento* at his own expense. After settling in London Pound became the London correspondent for *Poetry* magazine.

Pound befriended and helped establish some of the most notable writers of the 20th century, including: T. S. Elliot, James Joyce, Ernest Hemingway, William Carlos Williams, Hilda Doolittle, and Robert Frost.

Pound spent much of his more than fifty-year-long writing career focused on the epic poem, *The Cantos*.

While living in Italy, Pound delved into Fascist politics and helped disseminate propaganda by radio to the United States during WWII. In 1946 he was arrested and put into a mental hospital.

During his confinement, the jury of the Bollingen-Library of Congress Award decided to overlook Pound's political career in the interest of recognizing his poetic achievements, and awarded him the prize for the *Pisan Cantos* (1948).

Continuous appeals from many well-established friends won Pound his freedom in 1958, and upon release he returned to Venice, Italy.

He died there in 1972.

Ezra Pound's literary archive is housed at the Beinecke Library; for a detailed description of the collection visit the [3]Guide to the Ezra Pound Papers, YCAL MSS 43. Letters, manuscripts, and photos from the archive can be seen online in the Beinecke's Digital Library by visiting the [4]Ezra Pound Papers Image Guide. Additional related resources in Beinecke Library collections may be found in [5]Orbis and the [6]Finding Aid Database.

1. https://writing.upenn.edu/~afilreis/88/pound-bollingen.html
2. https://bollingen.yale.edu/poet/ezra-pound
3. http://hdl.handle.net/10079/fa/beinecke.pound
4. http://beinecke.library.yale.edu/collections/highlights/ezra-pound-papers
5. http://neworbis.library.yale.edu/vwebv/
6. http://drs.library.yale.edu/fedoragsearch/rest

Sigmund Freud/Oskar Pfister Letters - Quotations (2021-07-31 03:40)

[paypal _donation _button border="5"]

[1]Psychoanalysis and Fiath, the Letters of Sigmund Freud and Oskar Pfiste

Sigmund Freud/Oskar Pfister Letters

Your name has often been mentioned to me by our common friend C. G. Jung, and I am glad now to be able to associate a more definite idea with it; and I hope you will not keep your future work from me. Sigmund Freud, Freud/Pfister Letters, Page 15

It is certainly not the least of our friend Jung's services that he has become the source of stimuli such as impelled you to your work. Sigmund Freud, Freud/Pfister Letters, Page 17

Jung left yesterday evening, but I obviously had no complaints about you to make to him, because all you have done is what he and I myself have done, that is to say, published

material according to the state of your knowledge at the time and modified it later in accordance with the progress of your knowledge. Sigmund Freud, Freud/Pfister Letters, Page 22

But for your visit and your influence I should never have managed it; my own father complex, as Jung would call it, that is to say, the need to correct my father, would never have permitted it. Sigmund Freud, Freud/Pfister Letters, Page 24

You too must have been impressed by the great news that Jung is coming with me to Worcester.' It changes my whole feeling about the trip and makes it important. I am very curious to see what will come of it all. Sigmund Freud, Freud/Pfister Letters, Page 25

In Jung's opinion sister complexes play a part in the hostility of his pupil Erismann. Sigmund Freud, Freud/Pfister Letters, Page 26-27

The reason I write to you about family matters is that no visitor since Jung has so much impressed the children and done me so much good. Sigmund Freud, Freud/Pfister Letters, Page 27

Perhaps contact with Jung and Ferenczi (he too is one of the best) will stimulate something. Fortunately I am no longer so necessary and can gradually shrink into an ornament; perhaps there is a bit of providence in that. I send you my sincere greetings before the journey, and hope during it to hear a great deal about you from Jung. Sigmund Freud, Freud/Pfister Letters, Page 29

What I should like would be to win over more such people as yourself, Jung (one must not continue 'and others of the same sort'), but there are not very many. Sigmund Freud, Freud/Pfister Letters, Page 29

I shall not tell you any more about America, as you have heard it all from Jung, or will. Sigmund Freud, Freud/Pfister Letters, Page 30

I still have not got over your not coming to Nuremberg. Bleuler is not coming either, and Jung is in America, so that I am trembling about his return. What will happen if my Zurichers desert me? Sigmund Freud, Freud/Pfister Letters, Page 35

1 hope you agree with the Nuremberg decisions and will stand loyally by our Jung. I want him to acquire an authority that will later qualify him for leadership of the whole movement. Sigmund Freud, Freud/Pfister Letters, Page 37

You know that Switzerland has turned into Holland for us this year. If I can really get to Switzerland next year, I hope I shall find the split in Zurich healed and Jung the victor over the difficulties that are now being prepared for him. Sigmund Freud, Freud/Pfister Letters, Page 40

So you will have to tell Jung that for the first time I am refusing him something. You will have the manuscript back in the next few days. In its present form I think it will be too difficult for the type-setter, there will be a great deal he will not be able to read. Sigmund Freud, Freud/Pfister Letters, Page 41

If Jung were at home, I should have to write to him daily. I know where he is from the picture postcards he sends me, but not when he is returning. Sigmund Freud, Freud/Pfister

Letters, Page 45

In Vienna there has been a small crisis of which I have not yet told Jung. Adler and Stekel have resigned, and next Wednesday I am letting myself be elected president. Sigmund Freud, Freud/Pfister Letters, Page 47-48

If Jung were to obtain the professorship without the administrative duties, it would of course be a huge gain for us, but I think that he himself regards it as improbable. Sigmund Freud, Freud/Pfister Letters, Page 56

It is a pity that you did not meet or speak to Jung. You could have told him from me that he is at perfect liberty to develop views divergent from mine, and that I ask him to do so without a bad conscience. Sigmund Freud, Freud/Pfister Letters, Page 56-57

We have finished with Bergmann.- Jung settled that very well. In January we shall have our journal again in a new guise, and I hope we shall find it satisfactory. Sigmund Freud, Freud/Pfister Letters, Page 58

Naturally I am very pleased at your opposition to Jung's innovations, but do not expect me to write anything against him. My disagreement is too obvious to make any impression. Sigmund Freud, Freud/Pfister Letters, Page 58

My congratulations on having finished your book. I hope that in my judgment of it I shall once more see eye to eye with Jung. Sigmund Freud, Freud/Pfister Letters, Page 60

I am also of the opinion that the quality of the membership is more important than its quantity, and therefore appeal to you to put a tight rein on your kindliness, which makes you want to unite all conflicting elements; otherwise it will all end up again in a Jungian parody. Sigmund Freud, Freud/Pfister Letters, Page 67

I am taking the liberty of making just one short observation about the book I am sending you to-day. It represents an advance, in so far as I have finally overcome a great many confusions to which I had succumbed because of Jung and Adler. Sigmund Freud, Freud/Pfister Letters, Page 85

Your complete and ever more manifest defection from Jung and Adler has given me great satisfaction for a long time past. Sigmund Freud, Freud/Pfister Letters, Page 88

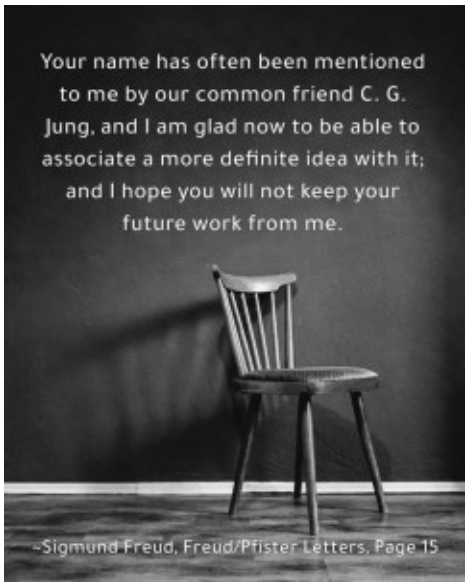
Jung's behaviour in the case of our Frau H. was very ambiguous, but on principle I made no detail of the affair a casus belli. He would have spared himself the severe conflict of which you write if only he had not preferred to imagine himself in possession of the secret of curing her cito et jucunde. I am inclined to think that he had never had the opportunity of dealing with a case of such intensity and had no idea of the difficulties involved. Do not have too much confidence in a lasting personal agreement between me and Jung. He demands too much of me, and I am retreating from my overestimation of him. It will be sufficient if the unity of the association is maintained. Sigmund Freud, Freud/Pfister Letters, Page 59

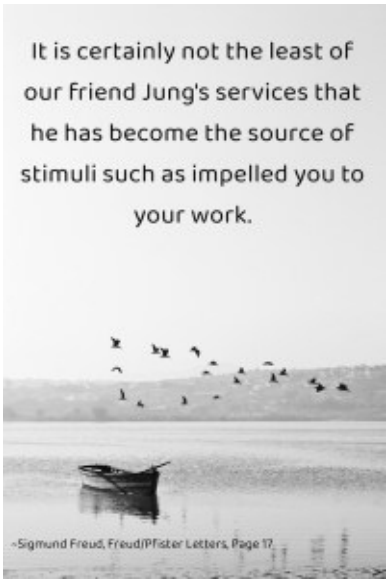
He [Rank] is in the best possible state of defection from Jung, but he obviously read Jung and Jung only before reading me, with the result that he ascribes to him a great deal of which he is as guiltless as he is of spectral analysis, while with a very few exceptions

he objects to everything that is really his. Also I should like to eliminate a few personal remarks, such as his comparison of Jung's style with mine, and Jung's private statement that he does not reject me, and graciously allows me my place, but merely corrects me and makes me 'fit for polite society'. I should like to win over rather than put off the worthy but still obviously very inexperienced Muralt. Sigmund Freud, Freud/Pfister Letters, Page 73-74

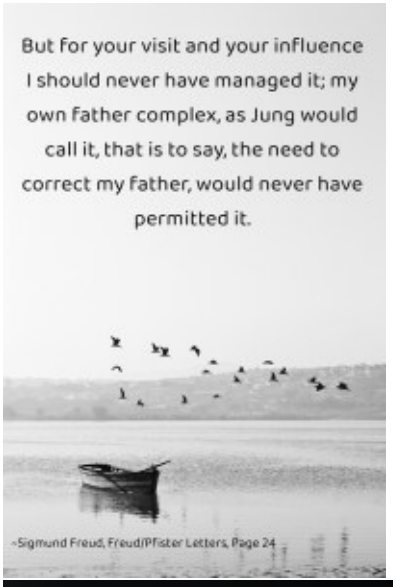
... As for the anagogics you think you can detect in my other potboiler, I am completely innocent of the charge. What matter to analysis are catagogics. I have completely finished with the Jungian manner. Those high-falutin interpretations which proclaim every kind of muck to be spiritual jam of a high order and try to smuggle a minor Apollo or Christ into every corked-up little mind simply will not do. It is Hegelianism transferred to psychology; everything that is must be reasonable. If only that theory were true! Sigmund Freud, Freud/Pfister Letters, Page 86-87

Permit me to express one surprising thing that struck me in retrospect in regard to the first edition of your Psycho-Analytic Method. This was that you put up so much better resistance to the confusion ofJung than you did to the absurdity of Adler. To you love is the salvation of the world and the core of religion, but nevertheless you hesitated for a time in the face of a theory which denies love and admits no motive but self-assertion. Sigmund Freud, Freud/Pfister Letters, Page 107


Your name has often been mentioned to me by our common friend C. G. Jung, and I am glad now to be able to associate a more definite idea with it; and I hope you will not keep your future work from me.
~Sigmund Freud, Freud/Pfister Letters, Page 15

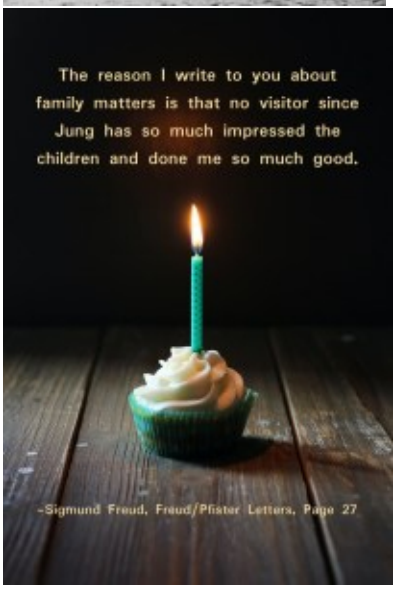

It is certainly not the least of our friend Jung's services that he has become the source of stimuli such as impelled you to your work.
~Sigmund Freud, Freud/Pfister Letters, Page 17

Jung left yesterday evening, but I obviously had no complaints about you to make to him, because all you have done is what he and I myself have done, that is to say, published material according to the state of your knowledge at the time and modified it later in accordance with the progress of your knowledge.
~Sigmund Freud, Freud/Pfister Letters, Page 22

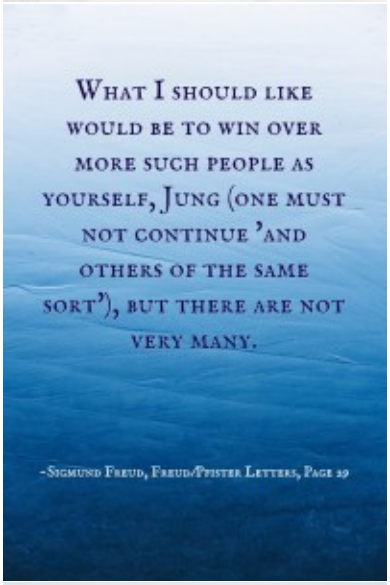

But for your visit and your influence I should never have managed it; my own father complex, as Jung would call it, that is to say, the need to correct my father, would never have permitted it.
~Sigmund Freud, Freud/Pfister Letters, Page 24

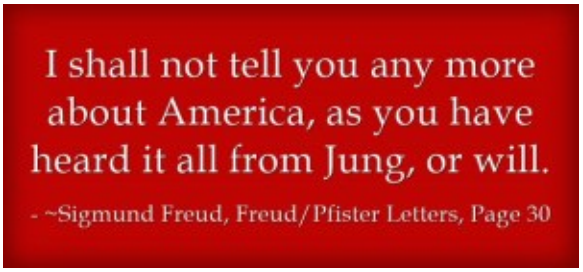
You too must have been impressed by the great news that Jung is coming with me to Worcester.' It changes my whole feeling about the trip and makes it important. I am very curious to see what will come of it all.
~Sigmund Freud, Freud/Pfister Letters, Page 25

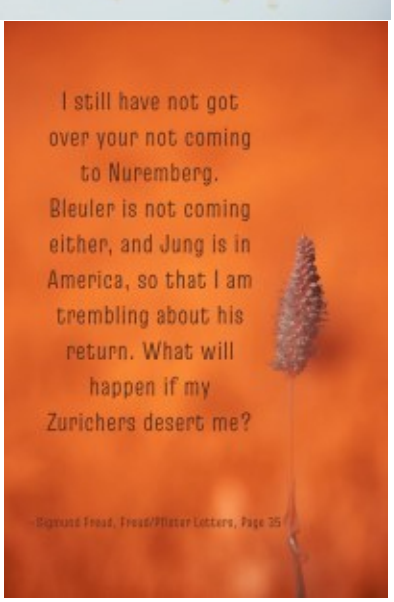
In Jung's opinion sister complexes play a part in the hostility of his pupil Erismann.
~Sigmund Freud, Freud/Pfister Letters, Page 26-27


The reason I write to you about family matters is that no visitor since Jung has so much impressed the children and done me so much good.
~Sigmund Freud, Freud/Pfister Letters, Page 27

Perhaps contact with Jung and Ferenczi (he too is one of the best) will stimulate something. Fortunately I am no longer so necessary and can gradually shrink into an ornament; perhaps there is a bit of providence in that. I send you my sincere greetings before the journey, and hope during it to hear a great deal about you from Jung.
~Sigmund Freud, Freud/Pfister Letters, Page 29


What I should like would be to win over more such people as yourself, Jung (one must not continue 'and others of the same sort'), but there are not very many.
~Sigmund Freud, Freud/Pfister Letters, Page 29

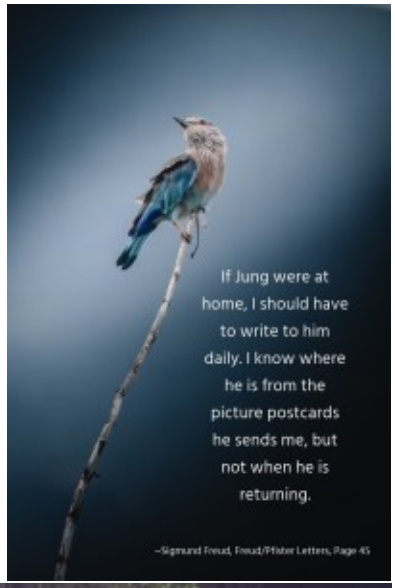

I shall not tell you any more about America, as you have heard it all from Jung, or will.
- ~Sigmund Freud, Freud/Pfister Letters, Page 30

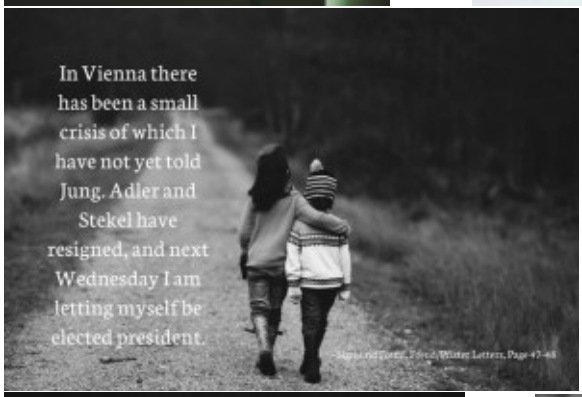

I still have not got over your not coming to Nuremberg. Bleuler is not coming either, and Jung is in America, so that I am trembling about his return. What will happen if my Zurichers desert me?

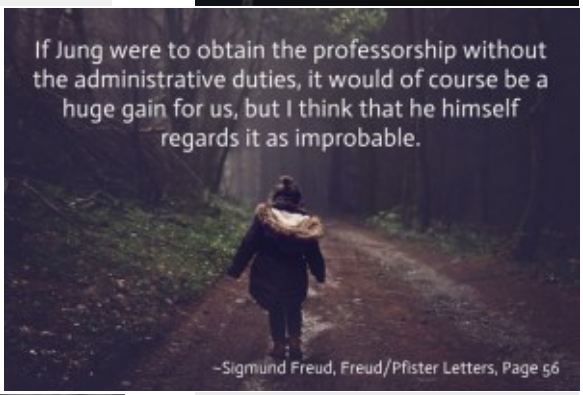
I hope you agree with the Nuremberg decisions and will stand loyally by our Jung. I want him to acquire an authority that will later qualify him for leadership of the whole movement.

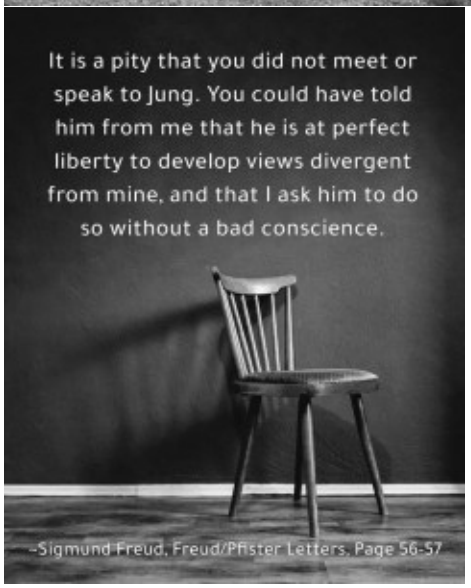
You know that Switzerland has turned into Holland for us this year. If I can really get to Switzerland next year, I hope I shall find the split in Zurich healed and Jung the victor over the difficulties that are now being prepared for him.
~Sigmund Freud, Freud/Pfister Letters, Page 40

So you will have to tell Jung that for the first time I am refusing him something. You will have the manuscript back in the next few days. In its present form I think it will be too difficult for the type-setter, there will be a great deal he will not be able to read.
~Sigmund Freud, Freud/Pfister Letters, Page 41

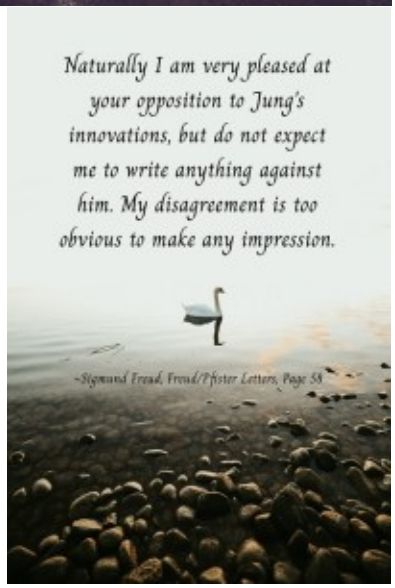

If Jung were at home, I should have to write to him daily. I know where he is from the picture postcards he sends me, but not when he is returning.
~Sigmund Freud, Freud/Pfister Letters, Page 45


In Vienna there has been a small crisis of which I have not yet told Jung. Adler and Stekel have resigned, and next Wednesday I am letting myself be elected president.

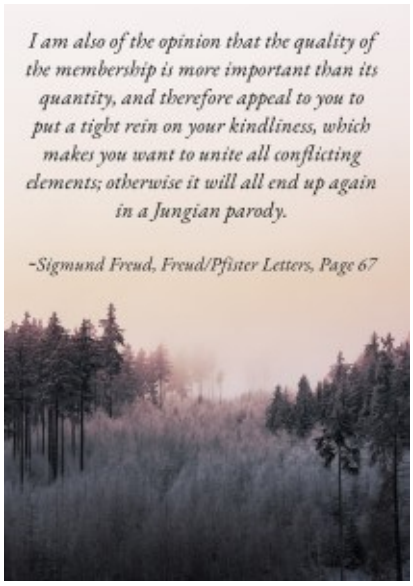

If Jung were to obtain the professorship without the administrative duties, it would of course be a huge gain for us, but I think that he himself regards it as improbable.
~Sigmund Freud, Freud/Pfister Letters, Page 56

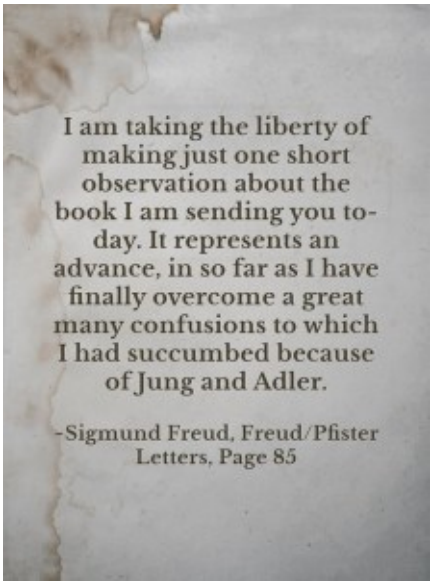

It is a pity that you did not meet or speak to Jung. You could have told him from me that he is at perfect liberty to develop views divergent from mine, and that I ask him to do so without a bad conscience.
~Sigmund Freud, Freud/Pfister Letters, Page 56-57

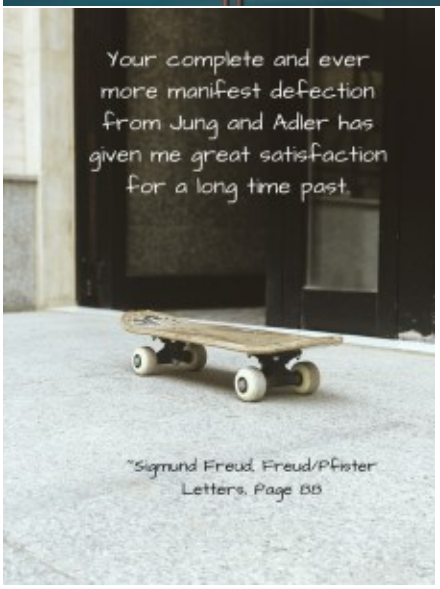
We have finished with Bergmann.- Jung settled that very well. In January we shall have our journal again in a new guise, and I hope we shall find it satisfactory.
~Sigmund Freud, Freud/Pfister Letters, Page 58


Naturally I am very pleased at your opposition to Jung's innovations, but do not expect me to write anything against him. My disagreement is too obvious to make any impression.
~Sigmund Freud, Freud/Pfister Letters, Page 58

My congratulations on having finished your book. I hope that in my judgment of it I shall once more see eye to eye with Jung.
-Sigmund Freud, Freud/Pfister Letters, Page 60


I am also of the opinion that the quality of the membership is more important than its quantity, and therefore appeal to you to put a tight rein on your kindliness, which makes you want to unite all conflicting elements; otherwise it will all end up again in a Jungian parody.
-Sigmund Freud, Freud/Pfister Letters, Page 67


I am taking the liberty of making just one short observation about the book I am sending you to-day. It represents an advance, in so far as I have finally overcome a great many confusions to which I had succumbed because of Jung and Adler.
-Sigmund Freud, Freud/Pfister Letters, Page 85

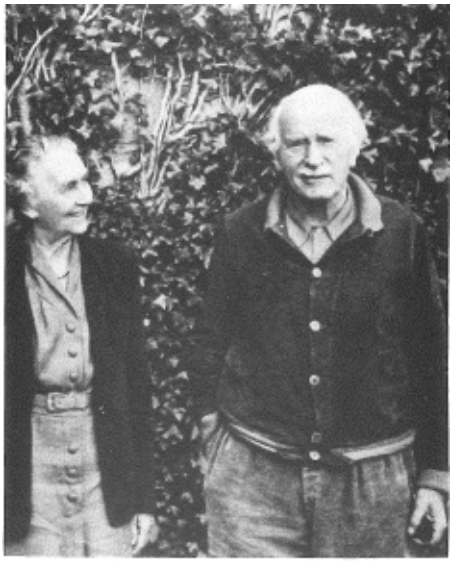

Your complete and ever more manifest defection from Jung and Adler has given me great satisfaction for a long time past.
-Sigmund Freud, Freud/Pfister Letters, Page 88

1. https://smile.amazon.com/Psychoanalysis-Faith-Letters-International-Psycho-Analysis/dp/070120107X/ref=sr_1_4?dchild=1&keywords=freud+pfister&qid=1626514952&s=bo

---

I consider it disgraceful for an educated man to accept the idea of the pre-eminent power of money. **(2021-07-31 04:15)**

[paypal _donation _button border="5"]



▲ Carl and Emma Jung at their home in Küsnacht, 1955.

[1]Zofingia Lectures

If I were to select only the most extreme examples of those subjects that are of interest to educated people, I would first be compelled to find an audience that has forgotten how to blush.

For nowadays it is by no means rare to see an educated man, even a scientist, welter-ing in the vilest slime.

But there is no reason to discuss this, for such conduct is also quite unpopular even with so-called educated people. Instead let us choose another showpiece from the junk room of erudite absurdity. Something really impressive:

Mammon. Anyone who is not interested in money in one form or another, is deemed to have played his cards all wrong and missed out on the real purpose of his life.

It might be worthwhile, for once, to estimate approximately how many people belong to that great confraternity who strike up a Te Deum when the interest rate rises 1 percent.

Naturally I would also include in this group all persons who study for venial purposes or

who have set their sights on "marrying well." Carl Jung, Zofingia Lectures, Page 23

I consider it disgraceful for an educated man to accept the idea of the preeminent power of money.

It is even more disgraceful if he tips his hat and shows his reverence to a sack of gold.

But it is most disgraceful of all if he uses-or rather abuses-his knowledge and skills to gain bliss from the one thing that can give it, the personal possession of Mammon. Carl Jung, Zofingia Lectures, Page 25

Ought I perhaps to cite a few shining examples to substantiate my claims?

Ought I to tell you about all those who engage in scholarly pursuits merely in order to fill up as quickly as possible the moneybag that they have invested with the sacred aura of scientific knowledge?

Shall I tell you of those savants whom others regard as having attained the pinnacle in human perfection, but who sell their science and their knowledge for thirty pieces of silver? Carl Jung, Zofingia Lectures, Page 26

1. https://smile.amazon.com/Zofingia-Lectures-C-G-Jung/dp/0691098999/ref=sr_1_2?dchild=1&keywords=jung+zofingia&qid=1611228202&sr=8-2

Carl Jung: Knowledge of God is a transcendental problem. (2021-07-31 04:42)

[paypal _donation _button border="5"]

Chie Yoshii
Self Knowledge...
To this question there is a positive answer only when the individual is willing to fulfill the demands of rigorous self-examination...
Carl Jung The Undiscovered Self

[1]Undiscovered Self

To this question there is a positive answer only when the individual is willing to fulfill the demands of rigorous self-examination and self-knowledge.

If he follows through his intention, he will not only discover some important truths about himself, but will also have gained a psychological
advantage: he will have succeeded in deeming himself worthy of serious attention and sympathetic interest.

He will have set his hand, as it were, to a declaration of his own human dignity and taken the first step towards the foundations of his
consciousness – that is, towards the unconscious, the only accessible source of religious experience.

This is certainly not to say that what we call the unconscious is identical with God or is set up in his place.

It is the medium from which the religious experience seems to flow. As to what the further cause of such an experience may be, the answer to this lies beyond the range of human knowledge.

Knowledge of God is a transcendental problem. Carl Jung, Undiscovered Self, Page 50

1. https://smile.amazon.com/s?k=jung+undiscovered+self&crid=3U9VMZ65QTPKQ&sprefix=jung+u%2Caps%2C422&ref=nb_sb_ss_ts-do-p_1_6

1.2 August

Man that shows a certain unreliability concerning the functioning of his instincts, (2021-08-01 03:40)

[paypal _donation _button border="5"]

Are you happy?
C.G. Jung CW7, par.52
Too much of the animal distorts the civilized man, too much civilization makes sick animals.

[1]Jung-White Letters

My dear Father White,

My answer to your kind letter comes very late indeed! I have a bad conscience. There are certain reasons however, that may excuse my long silence.

For a number of weeks I felt very low on account of a grippe in the head and in the intestines and beside this ailment I was caught in the grips of a book that eats me alive if I don’t write it.

As I must still see certain patients, give consultations, write letters, etc., my time for work is very short.

This evening I shall give a report about the way you conceive of my psychology before a group of doctors, who regularly come to my house every fortnight.

Once I mentioned a parallel you draw between Thomas’ philosophy and my psychology, which remark met with great interest.

They asked me to give them fuller details.

At this occasion I went through your pamphlets again and found a point, which I forgot to mention in my previous letter.

It is in your article "St. Th. Aq. and J's psych". Blackfriars XXV, 216: "J's substitution of indetermined 'libido' for Freud's determined 'sexuality' was a challenge" etc. (9th 1. from the bottom).

Your statement as to the transformability of instinct is correct in the main, yet it could give cause to criticism from biological quarters.

Instinct as seen from a biological standpoint is something extremely conservative, so much so that it seems to be almost unalterable.

This is a fact, one should not overlook in talking to a scientist. It is a regular fact in the animal kingdom. It is only

Man that shows a certain unreliability concerning the functioning of his instincts, and it is only civilized Man, who is capable of losing sight of his instincts to a certain extent and under certain conditions.

If he is nothing but instinctive he collides with his civilization, and if he gets a bit too far away from his instinctive basis, he gets neurotic. There is a certain optimum between the two extremes.

Transformation of instinct therefore can only concern a certain small part of it and it takes untold thousands of years until a noticeable change is effectuated.

This is the transformation envisaged by the biologist.

But the kind of transformation, which the psychologist has in mind, is something else and cannot be compared to the biological effect, inasmuch as it is not a "real" change such as one understood by a natural scientist.

It is rather a "psychological" change, namely a change brought about by a psychological superstructure: a relatively small amount of instinctive energy (i.e. energy of the instinct) is led over into another form i.e. a thought - or feeling - form (idea and value) upon the basis and with the help of a preexisting archetype. This is done f.i. by the ritual anamnesis of an archetypal figure.

You can observe this procedure in nearly all renewal or rebirth mysteries: there is an in-vocation and dramatic representation of the (spiritual) ancestor and his deeds.

This oetKv6µevov 5 and opcoµevov "constellates" (or stimulates) the latent analogous archetype in the µ6cnm and its inherent fascination causes the instinctive energy ("libido") to deviate from its original, biological course and to adhere to its spiritual counterpart. Cp. f.i. the hermeneutic conception of the Cantic. Cant.9 where XP10 corresponds to the "spiritual ancestor" or archetype of Man (as "Adam secundus"), while the fundamental instinctive basis is represented through an indubitable erotic situation.

I am most grateful to you for the information about S. Thomas and for the interesting

news. I had no idea, that my work should find so much attention. Carl Jung, Jung-White Letters, Page 27-28

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

Emma Jung: The Anima as an Elemental Being (2021-08-01 03:55)

[paypal _donation _button border="5"]

[1]Animus and Anima by Emma Jung

THE ANIMA AS AN ELEMENTAL BEING

The concept of elemental beings dwelling in water and air, in earth and fire, in animals and plants, is age-old and occurs all over the world, as is shown by countless examples in mythology and fairy tales, folklore and poetry.

Because these concepts reveal an astounding similarity not only to each other, but also to figures in the dreams and phantasies of modern people, we are led to conclude that more or less constant factors must underlie them, factors which always and everywhere express themselves in similar ways.

The researches of depth psychology have shown that the images and figures produced by the spontaneous, myth-making faculty of the psyche are not to be understood as merely reproducing or paraphrasing outer phenomena.

They are also expressions of inner psychic facts and may therefore be regarded as one kind of psychic self-representation.

This point of view can also be applied to the ideas of elemental beings, and in what follows we shall inquire whether and in what ways the anima is reflected in them.

A comprehensive survey of the material is impossible here.

I can give only a few examples, and, in connection with them, discuss only the characteristics which seem to me to be important in my context.

That is why, among all the elemental creatures, the giants, dwarves, elves, and so on, I am considering solely those which, because of their female sex or their relation to a man, can be accounted embodiments of the anima.

For the anima, as is well known, represents the feminine personality components of the man and at the same time the image which he has of feminine nature in general, in other words, the archetype of the feminine.

Therefore, these figures cannot be considered anima figures unless they contain typical and clearly recognizable feminine traits, and we shall give special attention to such traits in the hope of gaining a profounder insight into the nature of the anima generally.

Among the beings in question the best suited for such an investigation are the nymphs, swan maidens, undines, and fairies, familiar from so many legends and tales.

As a rule, they are of enticing beauty but only half human; they have fish tails, like the nixie, or turn into birds, like the swan maidens.

Often they appear as more than one, especially as three; the undifferentiated animus also likes to appear as more than one.

With charms or enchanting songs these beings (sirens, the Lorelei, and so on) lure a man into their realm, where he disappears forevermore; or else - a very important point they try to bind the man in love, that they may live in his world with him.

Always they have something uncanny about them, and there is a taboo connected with them that must not be broken.

The figure of the swan maiden is exceedingly ancient and can almost be called mythological.

She comes from very far back and appears all over the world.

Probably the earliest literary formulation of this motif is the story of Punlravas and Urvasi, which is found in one of the oldest Vedic writings, the Rig-Veda, l and more clearly and in more detail in the Satapatha-Brahmana.2

I will give the latter version in a somewhat shortened form.

Urvasi the nymph (apsara loved Punravas and agreed to marry him upon her own conditions.

She said:

"Thrice a day shalt thou embrace me but do not lie with me against my will and let me not see thee naked, for such is the way to behave to us women."

After living with him for several years she became pregnant, and the Gandharvas,3 finding that she had lingered long enough among human beings, devised a means for her return.

A ewe with two lambs, had been tied to her couch; these they stole during the night, one after the other, and each time she cried out:

"Alas, they are taking away my darling, as if where is no hero and no man! " Hearing this, Pun1ravas sprang up, naked a s h e was, to follow the robbers, and at that instant the Gandharvas produced a flash of lightning so that Urvasi beheld her husband "as by daylight."

Thus one of her conditions had been broken and so, when Punaravas returned, she had vanished.

In despair he wandered about the country, hoping to find Urvasi again, and one day he came to a lotus lake on which "there were nymphs swimming about it in the shape of swans," and she whom he sought was among them.

When she saw Pun1ravas, she showed herself in human form, and recognizing her, he pleaded:

"Oh, my wife, stay thou, cruel in mind: let us now exchange words! Untold, these secrets of ours will not bring us joy . . ."

She replied: "What concern have I with speaking to thee? I have passed away like the first of the dawns. Pun1ravas, go home again: I am like the wind difficult to catch . . ."

Sorrowing, he said: "Then will thy friend rush away this day never to come back, to go to the farthest distance . . ." (to the wolf infested wilderness).

She replied: "Pun1ravas, do not die! do not rush away! let not the cruel wolves devour thee! Truly, there is no friendship with women, and their hearts are the hearts of hyenas . . ."

She added that, while among mortals, she had eaten a little sacrificial fat every day

and still felt sated with it.

But finally her heart took pity on him and she told him to come back in a year.

Then his son would have been born and then, too, she would lie with him for one night.

When he came on the last night of the year, lo, there stood a golden palace, and he was told to enter it, and his wife was brought to him.

The next morning the Gandharvas offered him a boon and when, upon Urvasi's advice, he asked to become one of them, they granted his wish.

But first he had to offer a sacrifice, and the Gandharvas put fire into a bowl and gave .it to him for the purpose. He took the fire and the son who had been born to him back to his native village.

Then, after seeking out suitable sticks for the sacrificial fire, he lighted them in the way that the Gandharvas had prescribed and became a Gandharva himself.

This ancient legend, early as it is, shows the typical features which we find in later versions and in other localities.

For example, union with such a being involves a definite set of conditions, non-fulfilment of which will be fatal. In our tale, for instance, Pun1ravas may not be seen naked by Urvasi.

A similar prohibition occurs in the famous story of "Cupid and Psyche,"4 only there it is reversed, in that Psyche is forbidden the sight of her divine husband, whereas Urvasi does not want to see the human Pun1ravas naked, that is, does not want to see his reality.

Even though the breaking of this command is unintentional, it results in the nymph's return to her element.

When she says that she is sated with the bits of sacrificial fat which she consumed during her sojourn with Pun1ravas, this also seems to indicate that human reality is not to her taste; moreover, when she returns to her own world she draws her husband after her.

To be sure, a son is mentioned to whom she gives birth after her disappearance and whom Pun1ravas brings home later, so that apparently something with a place in the human realm results from their union, but one learns nothing further about it.5

In this relation the attitudes of Pun1ravas and the heavenly nymph are markedly different; he, with human feeling, laments the loss of his beloved, he tries to find her again and wants to speak with her, but her words, when she says that women have the hearts of hyenas, are the expression of a soulless elemental being passing judgment on itself.

As to the interpretation of swan maidens, the school which conceived of mythological images as embodiments of natural forces and events saw in them the mist which floats above the water and then, arising, condenses into clouds and moves across the sky like swans flying.

Even from the psychological point of view the comparison of these figures with mist and clouds is apt, for apparently as long as what are called the unconscious contents remain unconscious, or almost so, they are without firm outlines and can change, turn into each other, and transform themselves.

Only when they emerge from the unconscious and are grasped by consciousness do they become plainly and clearly recognizable, and only then can anything definite be said about them.

Really one does better not to picture the unconscious as an actual area, with firmly defined, quasi-concrete contents; such a concept is only occasionally helpful when it serves to bring the imperceptible closer to our understanding.

In hypnagogic visions or representations of unconscious contents a cloudlike formation often appears at the initial stage of a development which takes definite shape later.

Something of the kind floated before Goethe's vision when he allowed Mephisto to say, in describing the realm of the Mothers to Faust:

" . . . . . Escape from the Existent To phantoms' unbound realms far distant! Delight in what long since exists no more! Like filmy clouds the phantoms glide along. Brandish the key, hold off the shadowy throng."6

From this we may conclude that the femininity represented by the nymph, Urvasi, is as yet much too nebulous and incorporeal to live permanently and realize itself in the human realm, that is, in waking consciousness.

Her words, "I have passed away like the first of the dawns . . . I am like the wind difficult to catch," also indicate the insubstantial, breath like character of her being, conforming to that of a nature spirit and producing an impression of dreamlike unreality. Entirely similar in character is "The Dream of Oenghus," an Irish legend ascribed to the eighth century.7

Oenghus, who was himself of mythical descent, saw in a dream a beautiful girl approaching his couch, but as he went to take her hand she sprang away from him.

The following night the girl came again, this time with a lute in her hand, "the sweetest that ever was," and she played a tune to him.

So it went on for an entire year and Oenghus fell into a "wasting sickness."

But a physician diagnosed his trouble and thereupon messengers were sent to scour the whole of Ireland for the girl who - so the physician said - was destined to be his.

Finally they discovered that her father was the king of a fairy hill and that she changed her shape into that of a swan every other year.

To meet her, Oenghus must come on a definite day to a certain lake. Arriving there, he saw

three times fifty swans upon the water, linked together in pairs by silver chains.

But Oenghus called his dream lover by name, and she recognized him and said she would come ashore if he would promise that she might return to the lake again.

When he promised, she came to him and he threw his arms about her.

Then "they fell asleep in the form of two swans and went round the lake three times so that his promise might not be broken."

Finally, as two white birds, they flew away (to his father's castle) and sang a beautiful choral song that put the people to sleep for three days and three nights.

"The girl stayed with him after that."

The dreamlike character of this story is particularly clear.

That Oenghus' still-unknown beloved appears to him first in a dream, that she is expressly said to be destined for him, and that he cannot live without her, are circumstances which unquestionably point to the anima - to his other half.

He wins her by accepting her condition and allowing her for a time at least to return to the water; indeed, he becomes a swan himself.

In other words, he attempts to meet her in her own element, her niveau) in order to make her permanently his –

conduct which should also prove of value psychologically, in relating to the anima.

The magical song of the two swans is an expression of the fact that two beings of opposite nature, who yet belong together, have now in harmonious concord been united.

The Nordic Valkyries are archaic and mythical swan maidens of quite a different sort.

They are called Valkyries because, in the service of Odin, they recover the warriors fallen in battle and bear them to Valhalla.8

They also have a role in bestowing victory and defeat, which shows plainly that they are related to the Norns, who spin and cut the threads of fate.

On the other hand, when the Valkyrie in Valhalla hands the hero his drinking horn, she is performing the usual function of a serving maid.

Yet offering a drink is a meaningful gesture, too, expressing relationship and a mutual tie; and certainly a motif which occurs frequently is that of the anima figure filling a man's cup with a potion of love, inspiration, transformation, or death.

The Valkyries are also called Wish Maidens, 9 and now and then one of them becomes, as Brunnhilde did, the wife or lover of a great hero to whom she gives help and protection in battle.

One may well see in these semi-divine creatures an archetypal form of the anima, to be expected in savage and war loving men. Indeed it is said of the Valkyries that their principal passion is combat.

They embody simultaneously, as is also the case with the anima, both the man’s desire and his endeavor, and insomuch as these are directed towards battle, his feminine side appears in a form that is warlike.

F11rthermore, although the Valkyries are usually thought of as riding, they are also able to "course through air and water," and take the shape of swans.10

One of the oldest songs of the Edda) "the Song of Wayland," 11 begins with the swan maiden motif:

"The maidens flew from the south

By the murky forest,

Young swan maidens,

Battle to waken.

There on the borders of the lake

They reposed awhile.

These southern maidens,

And spun fine ftax."12

The song does not say, but allows us to guess that here, as in other similar stories, Wayland and his brothers stole the maids’ swan garments so that they could not go away.

Then each of the brothers took one of the maidens and

"They remained after

Seven winters

Dwelling there eight

In all affection;

But in the ninth,

Necessitated by duty

The maidens desired

To go to the murky forest,

Young swan maidens,

Battle to waken."

So they flew away, and two of the brothers followed to seek where they had vanished, but Wayland, fashioning gold rings, stayed at home and awaited their return.

There is nothing more about this in the further course of the song, which proceeds along another line.

The significant thing here is that the maidens feel an overwhelming yearning for battle and, by flying away, draw the brothers after them. In psychological language, this means that the yearning, the desire for new undertakings, makes itself felt first in the unconscious-feminine.

Before coming clearly to consciousness, the striving for something new and different usually expresses itself in the form of an emotional stirring, a vague impulse or unexplainable mood.

When this is given expression, as in "The Song of Wayland" and many other legends, through a feminine being, it means that the unconscious stirrings are transmitted to consciousness through the feminine element in the man, through his anima.

This occurrence starts an impulse, or acts like an intuition, disclosing new possibilities to the man and leading him on to pursue and grasp them.

When the swan maiden wishes to incite to battle, she plays the anima’s characteristic role of femme inspiratrice - although, to be sure, on a primitive level where the "work" to which the man is inspired is mainly that of fighting.

This is also a favorite role for women in the court poetry of the Middle Ages, albeit in a more refined form.

The knight fights for his lady in a tournament, wearing her token – her sleeve, for instance - on his helmet; her presence fires him and raises his courage; she bestows the guerdon of victory upon him and frequently this consists of her love.

But often she is cruel, demanding senseless and superhuman feats of her knight as the sign of his subservience. l3

Count William IX of Poitiers, renowned as the first troubadour, is reported to have had the portrait of his beloved painted on his shield.

However, in the literature of the troubadours, it is particularly interesting to see how the inspiration moved gradually to other things than fighting.

The name Lady Adventure (Frau Adventure) is another evidence of the masculine love of adventure being personified in feminine form.

A further peculiarity of the swan maiden is that she foretells the future.

The Valkyries, in spinning the fortunes of battle15 and so preparing the fate to be, resemble the Noms.

And in turn, the latter, whose names are Wurd, Werdandi and Skuld,16 appear to embody the natural life processes of becoming and passing away.

In the Celtic realm the same character is ascribed to the fairies, whose name is connected with fatuma and who also like to appear in threes.

Often it happens that the good bestowed by the first two is cancelled by the third, a feature likewise reminiscent of the Noms, or the Parcae.

The Nibelungenlied18 relates that on their journey to King Etzel the Nibelungs came to the high waters of the Danube, and Hagen went ahead to look for a way across.

There he heard water splashing and coming nearer saw "wisiu wip" (wise women) bathing in a beautiful spring.

Creeping up, he took their garments and hid them.

But if he would give them back, one of the women promised to tell him what would happen on the journey.

"They floated like sea birds before him on the flood.

It seemed to him their foresight must needs be sure and good.

Whatever they should tell him he therefore would believe."19

So here, too, wise women, resembling water birds, appear as foretellers of future events.

It is well known that the Germanic peoples ascribed to woman the gift of prophecy, and for this reason she was especially esteemed by them, even honored.

Odin himself goes to a seeress, the Vala, to hear his fate.

Tacitus20 mentions a prophetess named Veleda, who enjoyed great authority among her clan, the Bruct□ri, and was brought to Rome as a captive in Vespasian’s time, and Julius Caesar recounts that among the Germans it was customary "for the mothers of families to foretell, by casting lots and prophesying, whether it would be advisable to engage in battle or not . . . "21

Among the Greeks and Romans this function was exercised by Pythia and the sibyls. And such concepts seem to have been preserved for a long time, as is shown by a story concerning Charlemagne, which Grimm reports22 from a Leyden manuscript of the thirteenth century.

The legend is intended to explain the name of Aachen, originally Aquisgranum, and says that:

Charlemagne kept a wise woman there, "an enchantress or fairy, who by other names was also called a nymph, goddess, or dryad; "23 with her he had intercourse, and she was alive while he remained with her but died when he went forth.

One day, as he had his pleasure with her, he saw (that there was) a golden grain upon her tongue.

He had it cut away, whereupon the nymph died and never came to life again.

This nymph recalls the mysterious Aelia Laelia Crispis discussed by C. G. Jung in "The Bologna Enigma."24

If we ask ourselves why second sight and the art of prophecy are ascribed to woman, the answer is that in general she is more open to the unconscious than man.

Receptivity is a feminine attitude, presupposing openness and emptiness, wherefore Jung25 has termed it the great secret of femininity.

Moreover, the feminine mentality is less averse to irrationality than the rationally oriented masculine consciousness, which tends to reject everything not conforming to reason and so frequently shuts itself off from the unconscious.

In the Phaedrus Plato criticizes this over-reasonable attitude – especially in the matter of love - and praises the irrational, even the insane, insofar as it may be a divine gift.

He mentions several forms of this:

1. The oracular wisdom pronounced by the Pythia, for instance, when giving advice as to the welfare of the state. Concerning

this he remarks: "For . . . the prophetess at Delphi and the priestesses of Dodona, when out of their senses, have conferred great benefits on Hellas, both in public and in private life, but when in their senses, few or none."26

1. The sibyl’s gift of prophecy which foretells the future.
2. The frenzy (enthousiasmos) inspired by the Muses.

Pythia, the sibyls and the Muses are feminine beings and may be likened to the northern seeresses; their sayings are of an irrational kind that looks like madness from the standpoint of reason or the logos.

Faculties such as these, however, do not belong to woman only; there have always been masculine seers and prophets, too, who are such by virtue of a feminine, receptive attitude which makes them responsive to influences from the other side of consciousness.

Because the anima, as the feminine aspect of man, possesses this receptivity and absence of prejudice toward the irrational, she is designated the mediator between consciousness and the unconscious.

In the creative man, especially, this feminine attitude plays an important role; it is not without cause that we speak of the conception of a work, of carrying out a thought, delivering oneself of it, or brooding over it.

The swan maiden motif occurs also in countless fairy tales;27 the story of "The Huntsman and the Swan Maiden" will serve as an example.

A forester, on the track of a deer, reached a lake just as three white swans came flying up.

They immediately turned into three fair maidens who bathed themselves in the lake, but after a while they emerged from the water and flew away as swans.

He could not get these maidens out of his mind and resolved to marry one of them.

So three days later he returned to the lake and again found them bathing.

Softly he crept up and took the swan mantle left on the shore by the youngest.

She implored him to give it back to her but he pretended to be deaf and took it home, so that the maid had to follow after.

She was received in friendly fashion by his people and agreed to marry the hunter.

But the swan mantle he gave to his mother who put it away in a chest.

One day, after this pair had lived happily together for several years, the mother in tidying up found the little chest and opened it.

As soon as the young woman caught sight of her swan mantle she threw it hurriedly around her, and with the words, "Who wants to see me again must come to the glass mountain that stands on the shining field"28 she swung herself into the air and flew away.

The unhappy hunter went to seek her and, with the assistance of friendly animals, after many difficulties, finally found her; then, having learned that she was enchanted, he set her free.

I have told this story in a good deal of detail because it includes a new and very significant motif, that of redemption.

The need for redemption, shown by the enchantment, indicates that the swan form is not an original condition, but secondary, like a dress hiding the princess.

Behind the animal form is concealed a higher being which must be redeemed and with which the hero will eventually unite.

The princess to be redeemed, appearing in so many fairy tales, clearly points to the anima.

Since, however, the story shows that the princess was there before the swan, this surely hints at an original state of unity and wholeness, which was ended by the enchantment, and must now be recreated.

The idea that a primal condition of perfection was destroyed, by either the sinful attitude of men or the envy of the gods, is a very ancient concept, forming the basis of many religious and philosophic systems.

Evidences of this are the Biblical doctrine of man’s fall, Plato’s originally spherical primal being which split into halves, and the Gnostic Sophia imprisoned in matter.

In psychological terms we say that life’s demands and the increasing development of consciousness destroy or mar the original wholeness of the child.

For example, in the development of masculine ego-consciousness the feminine side is left behind and so remains in a "natural state."

The same thing happens in the differentiation of the psychological functions the so-called inferior function remains behind and, as a result, is undifferentiated and unconscious.

Therefore in the man it is usually connected with the likewise unconscious anima.

Redemption is achieved by recognizing and integrating these unknown elements of the soul.

The fairy tale of "The Stolen Veil"29 presents this theme in a new way characteristic of the Romantic period. Localized in the so-called Schwanenfeld30 in the mountains of Saxony,

where there is said to be a hidden, beauty-bestowing spring, the story contains the typical features already mentioned.

Instead of her swan raiment, however, a veil (and ring) are stolen from the bather.

The hero, who is a knight, takes her to his home, where their wedding is to be celebrated; and in this tale, too, confides the care of the veil to his mother.

Then, on the wedding day, the bride laments that she does not have it and the mother brings it to her;

whereupon the bride, putting on the veil and a crown, immediately turns into a swan and flies out of the window.

This story is too long to give in detail.

I t should be noted, however, that the mother, apparently with good intentions, is again the one who gives back the bride’s swan garment and so causes her departure.

Since the separation of the pair is brought about by the mother’s action, it is possible to deduce a hidden rivalry between the mother and the anima, such as is often met with in actuality.

On the other hand, this feature could also be understood as the tendency of the "Great Mother," that is, of the

unconscious, to recall those who belong to her.

The swan maiden’s royal descent, shown by her crown, marks her as a being of a higher order, and can be related to the superhuman, divine aspect of the anima.

Yet in many stories it seems as if the figure of the enchanted princess should be interpreted from the standpoint of feminine psychology; in this case, she represents the woman’s higher personality, her Self.31

As for the bird shape: being a creature of the air, the bird symbolizes not only the animal quality of the natural being, but also contains an intimation of its unawakened spiritual potentialities.

Another elemental being enjoying special popularity and longevity is the nixie; theme of fairy tales, legends, and folksongs in every period, she is a figure made familiar to us by countless representations.

Also, she serves as a subject for modern poets,32 and often appears in dreams.

An ancient term, particularly favored by the poets of the thirteenth century for such watery beings, is "Merminne,"38 or "Merfei."

Because they possess, like the swan maidens, the gift of prophecy and a knowledge of natural things, they are also called "wisiu wip" (wise women).

But in general, as we shall see, other factors take precedence over these, above all, the eros factor.

This is shown by the movement known as Frauendienst or Minnedienst, which expressed the new attitude toward women and toward eros arising during the twelfth and thirteenth centuries and constituted a knightly counterpart to the nurture of logos values in the monasteries.

As the poetry of the period shows, not least among the causes contributing to this higher evaluation of women was the clearer emergence and increased effectiveness of the anima.84

Being essentially feminine, the anima, like the woman, is predominantly conditioned by eros, that is, by the principle of union, of relationship, while the man is in general more bound

to reason, to logos, the discriminating and regulative principle.

So the Merminne and their companions always have a love relationship to a man or try to bring one about - an endeavor which is, indeed, a fundamental feminine aim.

In this regard they differ from the swan maidens, who for the most part do not seek such a relationship of their own accord but, by the theft of their feather garments, fall into the man’s power through a ruse.

Hence they try to escape at the first opportunity.

Such relationships are predominantly instinctive and lack psychological motive or any meaning beyond the instinctual.

For a man to take possession of a woman more or less by force is a clear sign that his erotic attitude is at a completely primitive level.

So it is not unreasonable for an elemental creature, upon uniting with such a man, to ask that she be done no violence, never be struck by his hand, or spoken to harshly.

Legends of water fairies and nixies are particularly widespread, especially in regions with a Celtic population.

In many places these tales are connected with definite localities and families, particularly in Wales, Scotland and Ireland, where they have been current up until very recent times.

As one example among many I shall give a legend from Wales, recorded by John Rhys,35 a well-known collector and student of Celtic folklore.

The events described are supposed to have occurred toward the end of the twelfth century in a village in Cannarthenshire in Wales.

Here lived a widow with her son.

One day, while pasturing his cattle in the hills, the son came upon a small lake where, to his astonishment, he saw "one of the most beautiful creatures that mortal eyes had ever beheld . . . a lady sitting on the unruffled surface of the water . . . arranging her tresses with a comb and using the glassy surface as a mirror."

Suddenly she caught sight of the young man, staring at her steadily and holding out a piece of bread in the hope of luring her to shore.

She approached but, refusing the bread because it was too hard, she dove under the water when he tried to grasp her.

He returned home and came back the following day when, upon his mother’s advice, he offered the lady some unbaked dough; but the result was no better.

Not till the third day, when he tried half-baked bread, did the lady accept it, and even encourage him to take her hand.

Then, after a little persuasion, she agreed to become his bride, but on condition that they should live together only until she received from him "three blows without a cause."

He acceded very willingly to this, whereupon she vanished again beneath the water.

Immediately afterward, however, there emerged two beautiful ladies just like her, together with a hoary headed man of imposing stature who introduced himself as the bride’s father and said that he would consent to the union if the young man could choose the right lady of the two.

This was no easy task since they were so much alike but he finally recognized his beloved by the way her sandals wen: tied.

Then her father promised her a dowry of as many sheep cattle, goats, and horses as she could count "without heaving or drawing breath," and as she counted the animals came up out of the lake.

After that the couple went to live on a nearby farm and dwelt there in prosperity and happiness, and three sons were born to them.

One day they were invited to a christening.

The wife had no desire to go but the husband insisted, and when she was slow to bring the horses in from the field, he gave her a jocular slap on the shoulder with his glove, at which she reminded him of their agreement.

On another occasion when they were together at a wedding, she burst into tears in the midst of the cheerful company, and when her husband, tapping her on the shoulder, asked the reason for this, she replied: "Now trouble begins for this couple, and for you, too, because this is the second blow."

After a time it happened that they attended a burial and, in contrast to the general mourning, she fell into fits of immoderate laughter.

Naturally this was very trying to her husband, so he hit her and admonished her not to laugh.

She said that she had laughed because people, when they die, are rid of their cares; and then she arose and left the house with these words: "The last blow has been struck; our marriage is broken and at an end. Farewell."

Then, calling together all her animals from the farm, she wended her way with the whole herd back to the lake and dove in.

The story does not say what happened to the disconsolate husband but relates that the sons often wandered about the vicinity of the lake and that their mother sometimes appeared to them there.

Indeed she revealed to the oldest that he would benefit humanity by becoming a healer.

She gave him a sack of medical prescriptions for this purpose and promised that she would come whenever he needed her advice. In fact she showed herself frequently and taught her sons the qualities of the healing herbs, so that they attained great celebrity by their medical knowledge and skill.

The last descendants of this family of physicians are said to have died in 1719 and 1739.

The story is, therefore, not solely concerned with an instinctual, erotic relationship; the water woman brings her husband prosperity and transmits to her sons a knowledge of healing herbs which is obviously due to her connection with nature.

Rhys cites countless similar legends connected with definite persons who trace their descent to water women and are proud of it.

The taboos are not always the same; sometimes the man may not touch his wife with iron,36 or he may not speak unfriendly Words more than three times, and so on.

But always the violation of the condition results from heedlessness, or a fateful accident; it is never intentional.

Irrational as these conditions may be in themselves, the effect that follows from infringing them is as consistent and invariable as a natural law.

For half-human beings like these are part of nature and do not possess the freedom of choice allowed to man, which enables him sometimes to behave in a way that does not -correspond to nature’s laws, as, for example,

when his behavior is determined by insights and feelings which raise it above the purely natural.

Much is to be learned in this story from the three incidents in which the water fairy receives the fatal blows.

The first occasion is a christening, which she has no wish to take part in, and this means that the Christian rite is repugnant to her heathen nature.

According to the ideas of that time, elfin beings shied away from everything Christian; the sermons of the Christian missionaries were said to have driven them off and caused them to withdraw into the earth (into what were called fairy hills).

In the second incident she bursts into tears on a joyful occasion, and in the third she disturbs the mood of mourning with unruly laughter; she behaves in an unadapted way and her utterances, although they seem reasonable to her, do not suit the circumstances.

This is an indication that something undifferentiated is being expressed, because still unconscious or

repressed elements of the personality remain primitive and undifferentiated, and when outwardly manifested (in this form), telle quelle, are unadapted. Similar manifestations can

be inwardly observed or experienced by anyone at any time.

The nixie who lives in the water, that is, in the unconscious, represents the feminine in a semi-human, almost unconscious state.

In so far as she is married to a man, one may assume that she represents his unconscious, natural anima, together with his undifferentiated feeling, since her transgressions occur in this realm.

At the same time it must be noted that she is unadapted not to matters of individual but of collective feeling.

It is a fact that one's unconscious personality components (the anima, animus, and shadow), or one's inferior functions, are always those which the world finds offensive, and which are therefore repressed again and again.

The nixie's disappearance into her element describes what happens when an unconscious content comes to the surface but is still so little coordinated with the ego consciousness as to sink back at the slightest provocation.

That so little should be required to bring this about shows how fugacious and easily hurt these contents are.

In this context, too, belongs the revenge which elfin beings take when they are despised or insulted, for they are extremely touchy and likely to persevere in resentments unmodified by any human understanding.

The same may be said of the anima, the animus and the undifferentiated functions; indeed, the exaggerated touchiness frequently to be met with in otherwise robust men is a sign of anima involvement.

Likewise to be discerned in the anima are the incalculability, mischievousness and frequent malice of these elemental spirits, which constitute the reverse side of their bewitching charm.

These beings are simply irrational, good and bad, helpful and harmful, healing and destructive, like nature herself of which they are a part.37

And the anima, as the unconscious, feminine aspect of man, is not alone in showing these qualities; the same can be seen in many women.

For woman, in general, because of her biological task, has remained a more elemental being than man, and often manifests this kind of behavior more or less plainly.

It is easy for a man to project the anima image to the more elemental women; they correspond so exactly to his own unconscious femininity.

Because of this, elemental creatures, preferably nixies, also appear often in the imagery of women's dreams and phantasies.

They may represent either the undeveloped and still natural femininity of the woman concerned, or else her inferior function; often, however, they are incipient forms of the higher personality, of the Self.

In this legend we meet another characteristic feature, namely, the water maiden combing her hair - like the Lorelei - and mirroring herself in the lake.

The combing of the hair can without difficulty be recognized as a means of sexual allurement still in use today. Looking in the mirror belongs with it, and the two actions together are often attributed to the anima figure in literature and the plastic arts.38

But the mirror as an attribute of the anima figure has still another meaning.

One function of the anima is to be a looking glass for a man, to reflect his thoughts, desires, and emotions, as did the Valkyries.

That is precisely why she is so important to him, whether as an inner figure or projected to an actual, outer woman; in this way he becomes aware of things about which he is still unconscious.

Often, to be sure, this functioning of the anima does not lead to greater consciousness and self-knowledge, but merely to a self-mirroring which flatters the man’s vanity, or even to a sentimental self-pity.

Both naturally enhance the power of the anima and are therefore not without danger.

Yet it is part of feminine nature to serve man as a mirror, and the astonishing adroitness that the woman often develops for this is what fits her especially to carry the man’s anima projection.

The fair Melusine, also, belonged to the race of water fairies,39 and, although the legend about her is well known, it contains several important points, so I will give it briefly.40

Raymond, adopted son of the Count of Poitiers, had killed the Count in a hunting accident and fled into the woods in unconsolable grief.

There in a clearing he came upon three beautiful maidens sitting beside a spring, one of whom was Melusine.

He poured out his sorrow to her and she gave him good counsel, whereupon he fell in love with her and asked her to marry him.

She agreed upon one condition, that he would allow her to spend every Saturday in complete seclusion without ever intruding upon her.

He accepted this and they lived happily together for many years.

She bore him several sons, who all, however, had something abnormal and monstrous about them.

She also had a splendid castle built and named it "Lusinia" after herself, although later it came to be known as Lusignan.

Then one Saturday, disquieted by rumors that had reached him about his wife, Raymond spied upon her and finding her in her bath chamber, saw to his horror that she had the tail of a fish or sea-serpent.

At first this discovery seemed to make no difference, but a little later news came that one of Melusine's sons had attacked and burned a monastery which she had founded, and that another of the sons, who was a monk there, had perished. She tried to console her husband, but he pushed her aside saying: "Away, odious serpent, contaminator of my honorable race! "At these words she fainted. But when she recovered she took tearful leave of her husband and commended the children to his care; then, flying out of the window, she vanished "with a long wail of agony."

Later she reappeared occasionally to look after the children, some of whom were still small, .and for a long while the legend persisted that she would reappear over the ramparts of the castle whenever one of the Lords of Lusignan, who were supposed to be her descendants, was about to die.

Melusine's condition was that she be allowed once a week to return to her element and resume her nixie form. This is the secret which may not be spied upon.

The non-human, the natural, in this case the fish tail, must not be seen. It is reasonable to assume that the weekly bath with its return to the natural state is equivalent to a renewal of life.

Water is, indeed, the life element par excellence.

It is indispensable for the preservation of life, and healing baths or springs which bring about the recovery and renewal of life have always been held numinous and have often enjoyed religious veneration.

But the cults of trees, stones and springs, and the burning of fires and lights beside them were prohibited as heathen practises42

by the council of Avignon in the year 442 A.D.

In their stead images of the Virgin, decorated with flowers and candles, are raised near springs in many places as Christian expressions of the ancient feeling that still survives even today.

One cognomen of Mary is "pegeJ" which means spring.

The numinous quality of water is also expressed by the very old concept of a "water of life" possessing supernatural power, or the "aqua permanens" of the alchemists.

Nymphs or fairies, dwelling in or near springs, have a special affinity with the water, which is believed to be the life element, and, since the source of life is an unsolved mystery,

so the nymph, too, has about her something mysterious which must remain hidden. In a sense these beings are the guardians of the springs and certain healing springs have a patron saint to this day: Baden, for example, has St. Verena, who replaced a pagan nymph and is also connected with Venus.

The anima, whose name expresses her animating character, fulfils a similar function. So she often appears in dreams or phantasies as this kind of fairy being. For instance, a young man, who was very rational in his attitude and therefore exposed to the danger of desiccation, dreamed as follows:

"I am going through a dense wood; then, there comes toward me a woman enveloped in a dark veil, who takes me by the hand and says that she will lead me to the wellspring of life."

Recounting an early experience, the English writer William Sharp43 (1855-1905) tells of a beautiful white woman of the woods who appeared to him beside a small lake encircled with plane trees.

As a child he called her "Star-Eyes," later "Lady of the Sea," and he says that he knew her "to be no other than the woman who is in the heart of all women."

Plainly, she is the primal image of womanhood, an unmistakable anima figure.44

The anima represents the connection with the spring or source of life in the unconscious.

When no such connection exists, or when it is broken, a state of stagnation or torpor results, often so disturbing that it causes the person involved to seek out a psychiatrist.

Gottfried Keller describes this condition most impressively in his poem, "Winter Night."45

"Not a wing beat in the winter sky,

Still and dazzling white the fallen snow.

Not a cloudlet veiled the stars on high.

No wave stirred the frozen lake below.

"From the deep rose up a water-tree

Till its top froze in the icy screen;

On a branch a nixie climbed toward me,

Gazing upward th1 0ugh the frigid green.

"Standing there upon the glassy sheet

Parting me from depths so black and dim,

I could see, now close beneath my feet

Her white beauty gleaming, limb by limb.

"She, in muffled misery, probed to find

In that rigid roof some fissured space -

She is always, always, in my mind;

Never will I forget her shadowy face."

The nixie, imprisoned in ice, corresponds to the enchanted princess in the glass mountain, who was mentioned above; botllglass (lncl ice fo _rm a _ cglc } hard, and rigid armor, imprisoning what is living so that it needs to be set free.

Still another important feature of the Melusine legend should be mentioned. When her son sets fire to the monastery that Melusine has founded, this obviously expresses the antagonism already referred to between the elfin race and Christianity.

On the other hand, according to many accounts, it appears that these beings also desired redemption.

Paracelsus, who wrote a whole treatise on such elemental spirits as nymphs, sylphs, pigmies, and salamanders, says that although they do indeed resemble human beings, they are not descended from Adam, and have no souls.

The water people are the most like men and try the hardest to enter into connections with humans.

They "have not only been truly seen by man but have married him and have borne him children.”46

And further:

"It is said of the nymphs, that they come to us from the water, and sit on the banks of the brooks where they have their abode, where they are seen, taken also, caught and married, as we said before.”47

Through union with a man they receive a soul and the children, too, of such unions possess souls.

"From this it follows that they woo man, and that they seek him assiduously and in secret,"47 in the same way that a "heathen begs for baptism and woos it in order to acquire his soul and to become alive in Christ."

These disquisitions by Paracelsus provided the material for F. de la Motte Fouque’s Undine/8 written at the beginning of the nineteenth century, that is, in the Romantic period, when the idea of a soul informing nature was revived, and also when the idea of the uncon-

scious was first talked about.49

In this story the central motif is the soullessness of the nixie.

Undine is the daughter of a sea king who reigns in the Mediterranean.

At his wish, so that she may acquire a soul, she is secretly brought to a fisher couple, who, believing that their own child has drowned, take the foundling instead.

Undine grows up a charming girl, yet often alienates her foster parents by her strangely childish nature, her constant inclination to mischievous tricks.

During a storm an errant knight seeks shelter in the fisherman's hut, and Undine, though usually wayward and shy, is confidingly friendly toward him.

Her charm and childlike ways enchant him and, since the storm has conveniently deflected a reverend father

to the hut, the pair are wedded by him.

But now Undine admits to her husband that she has no soul, and he begins to feel uneasy.

Despite all his love, he is plagued by the thought of being married to an elfin being.

She begs him not to cast her off, since her kind cannot win souls except through a bond of human love.

She asks one thing of him only, that he will never - particularly if they are near the water - say a harsh word to her, since, if he does, the water people who are her guardians will come and fetch her away.

The knight takes her home to his castle, and then fate appears in the figure of Berthalda, a damsel who had hoped to become his wife.

Undine receives her in friendly fashion, but the knight grows increasingly uneasy. Finally, while they are boating on the Danube, this uneasiness finds expression in his accusing Undine of witchcraft and jugglery when, in place of Berthalda's necklace that had fallen into the water, she lifts out a string of corals.50

Deeply hurt, Undine swings herself from the boat and disappears weeping beneath the flowing water, but not before warning her husband that if he fails to remain true to her the water spirits will take revenge.

Nevertheless his marriage to Berthalda is soon planned. On the wedding day Berthalda asks to have her beauty lotion brought from the castle well, which previously had been sealed on Undine's order, to prevent the water spirits from coming in.

When the stone is removed, Undine's figure emerges veiled in white.

Weeping, she moves toward the castle and knocks softly at her husband’s window. In a mirror he sees her entering and approaching him.

As she nears his couch, she says: "They have opened the well, so I am come, and now you must die."

Unveiling herself, she takes him in her arms and he dies as she kisses him. 51

What brings about the catastrophe here is the conflict between the anima, that is the nature creature, and the human woman.

In the Siegfried legend this plays an- important part, as the strife between the Valkyrie Brunhilde and Chriemhilde, and it frequently leads to great difficulties in actual life.

Fundamentally, such conflict expresses that opposition between two worlds, the outer and the inner, the conscious and the unconscious, which it seems to be the special task of our time to bridge.

Another type of anima experience is presented in "Le Lai de LanvalJ"52 which is part of the Breton cycle of legend stained him wondrously and bestowed upon him the favor of her love.

Her only condition was that he should never betray any part of it.

She also promised to fulfil his every wish and to appear whenever he desired her.

Thanks to this his other longings were gratified, and he was able to fit himself out so handsomely as to gain more and more consideration at court.

He even attracted the attention of the queen, who offered him her love.

When he refused this, she was so hurt that she finally forced him to admit that he had a mistress more beautiful than herself.

Angrily, she demanded that the king should call Lanval before a court of judgment to defend himself against the charge of having insulted the queen.

To do so he would have to prove that his mistress was really as beautiful as he said.

But the difficulty was that now he could no longer summon the lady, because he had betrayed the secret of her love.

All hope seemed lost when, accompanied by four fair damsels and riding upon a splendidly caparisoned white

palfrey, his beloved appeared, like beauty in person, garbed in white and wearing a purple mantle. Lanval was now justified; all were compelled to admit that he had not claimed too much.

The song ends with the fairy taking her love away on the horse· to her kingdom. 53

Being carried away to fairyland is, psychologically, a very important motif.

In the Celtic tradition this realm does not have the terrible and fearful character that it possesses elsewhere.

It is not a kingdom of the dead but is called "Land of the Living" or "Land under the Waves," and is thought to be

composed of "green islands," which are inhabited by fair feminine beings and so sometimes called "islands of women."64

Eternally young and beautiful, these creatures enjoy a life without sorrow, full of music and dancing and the joys of love.

The fairies live here, including famed Morgan la Fee (Fata Morgana) whose name implies that she is "seaborn," and thither they lead their human lovers.

Psychologically, this Elysium, comparable to the Gardens of the Hesperides, can be interpreted as a dream land, which is alluring and pleasant, to be sure, but not without peril.

That the anima rules this realm and leads the way to it is well known.

The danger of getting lost there, that is, in the unconscious, seems to have been felt even in early times, for countless stories describe the knight, caught in the bonds of love, who forgets his knightly duties55 and in a self-sufficient twosome with his lady becomes estranged from the world and from reality.

An extreme example of this kind is the case of the enchanter Merlin, whose beloved, the fairy Vivian, used the magic arts which she had learned by eavesdropping upon him, to tie him in invisible bonds and imprison him in a hawthorn bush from which he was never able to escape.

This story is particularly instructive because the figure of Merlin so very fittingly embodied the consciousness and the thinking faculty which were lacking in the masculine world around him.

He was a Luciferian, Mephisto-like being, and as such represented the intellect in statu nascendi, that is, in still primitive form.

To this he owed his magic power; but because his feminine side had been neglected, it drew him back in the form of eros, and bound in the toils of nature this man who had identified himself with the logos principle.

To a somewhat later period belongs the Tannhauser legend which Richard Wagner revived; it apparently dates from the fifteenth century and was widely known in the sixteenth throughout Switzerland, Germany, and the Netherlands.56

"Now is forsooth my lay begun

Of Danhauser I’ll sing thee,

And of the wonders he hath done

With Venus, the noble Minnie. 57

"Danhauser was a sturdy knight

In quest of wonders he

Did wish to enter Venus’ mount,

Where pretty women be."

That is the way most versions of the song begin, but there is a Swiss form from St. Gallen, accounted one of the oldest, which says:

"Danuser was ein wundrige Knab

Grauss Wunder got er go schaue

Er got wol uf der Frau Vrenesberg5s

Zu dene dri schone Jungfraue.

"Die sind die ganze Wuche gar scho

Mit Gold und mit Side behange,

Hand Halsschmeid a und Maiekro

A m Suntig sind s’ O tre und Schlange!"59

Whereby the residents of the Venusberg are marked as relatives of Melusine.

Though I believe I may assume that the legend is familiar, let us recall the circumstances.

After Tannhauer had lingered for a long while in the Venusberg, his conscience smote him and he went to Rome to ask for absolution from the Pope.

But this was denied him and he was told that his sin would no more be forgiven than the dead branch before him would become green again.

So he returned to the Venusberg and remained there, even when the Pope sent him a messenger with tidings that a miracle had occurred, that the branch had grown green once more.

The end of the song, in many versions, goes as follows:

"Thus he within the mount again

Doth choose her love to be,

And to the Pope, the fourth Urban,

Is lost eternally."

As the name shows, Venusberg is a place of love’s pleasures

and delights where Venus hold sway.61

It corresponds in every way to the "islands of women" or the fairy hills, spoken of earlier, and all the legends about it resemble each other closely in that they tell of a man being lured to such a place and held there by a woman’s enchantment, and of his never, or only with the greatest difficulty, being able to find his way out again.

An example of this in antiquity was Calypso, who held Odysseus on her island and released him only at the behest of the gods.

The enchantress Circe belongs in this category, too; but her character was more witch-like, since she changed her victims, Odysseus’ comrades, into swine.

The antagonism between Christianity and paganism, already intimated in the story of Melusine, comes clearly to light in the Tannhauser legend.

However, the paganism which emerged at the time of the Renaissance was not that of the northern peoples, but that of antiquity.

An example suited to our theme is the famous Hipnero tomachia Poliphili of Francesco Colonna.62 Here a monk describes how, in a dream, his beloved, the nymph Polia, after letting him see and experience a series of psychologically significant scenes and images from classical antiquity, finally leads him to Cytherea, where Venus gives the pair of them her blessing.

Another work important to mention here is i.e Paradis de la Reyne Sibylle by Antoine de la Sale.63

It was preserved in two fifteenth century manuscripts and printed in 1521.

This "paradise," according to one Italian tradition, lies on the Monte della Sibilla in the Appennines.

The author, who had visited the place, gives an account of it and of the traditions connected with it.

A cave in the mountain is supposed to be the entrance to Queen Sibylle’s palace and her realm within corresponds exactly to the Venusberg.

The legend resembles that of Tannhauser, except that here the repentant knight is promised immediate forgiveness for his sins.

However, his squire leads him to believe that the pope is deceiving him and really intends to imprison them, so they both return to the sibyl's paradise.

That in this story the queen and her maidens should retire, every Friday at midnight, to their chambers for twenty-four hours and assume snake forms is a feature already familiar to us from the Melusine legend.

I regret that the space at my disposal does not permit me to discuss the book further.

However, it is interesting in the light of what has already been said to note that in this tradition the Venusberg and the sibyl's mountain are identical.

According to Desonay the sibyl referred to is the Cumaean one, who told Aeneas the way to the underworld, explaining where the golden branch could be found that would open its entrance.64

This was supposed to be in a cave near Lake Avernus, and a grotto said to be the sibyl's is still shown in the vicinity.

Obviously the tradition has been combined with that of the cave on the Monte della Sibilla, which also lies near a lake and was believed to lead to Queen Sibylle's paradise.65

But there is still more: Desonay66 conjectures that possibly this grotto may once have been dedicated to Cybele, the mother of the gods, whose cult in 204 B.C. was introduced into Rome as the result of a saying in the Sibylline Books, and subsequently spread as far as northern Italy and Gaul.67

As life bestower and goddess of fertility, Cybele ruled the waters; as Mountain Mother and Mistress of Animals, she loved and ruled all that was wild in nature.

She bestowed the gift of prophecy, but caused madness also, and her orgiastic cult was related to that of Dionysus.68

She is familiar to us as the mother of Attis, but to go further into that myth now would lead us too far.

I want only to recall that part of the cult of this goddess was that the priests should emasculate themselves.

As we have seen, those held prisoner in the fairy realm69 experienced the equivalent of emasculation, too, losing their virility and becoming womanlike and soft.

The great difference, however, is that whereas they succumbed to temptation and were subdued by feminine magic, the priests of Cybele offered a sacrifice to the goddess.

Unquestionably the character of the goddess Cybele can be compared to that of the

"Reyne Sibylle," even if Desonay’s hypothesis is not substantiated by archaeological findings.

This sibyl’s paradise contains almost all the features previously noted in the various stories of swan maidens, nixies and fairies.

That a complex of ideas, such as this, should have existed all over the world since primeval times, always recurring in the same combination or else simply remaining unchanged, clearly indicates that the material with which we are dealing is basically archetypal.

The Great Mother) the Prophetess and the Love Goddess are all aspects of primal femininity and also, therefore, aspects of the anima archetype.

According to Kerenyi’s conclusions/° Cybele and Aphrodite are in the last analysis one and the same figure, and both may be equated to the great nature goddess the divine figure reflected in the elemental creatures described above and in the legends associated with them, the same figure whose traits the anima likewise shares.

But swan maidens and nixies are not the only forms in which elemental feminine nature shows itself.

Melusine is scolded by her husband for being a "serpent," and this figure, too, can embody the primal feminine.

It represents a more primitive and chthonic femininity than the fish does, for example, and certainly more than the bird, while at the same time cleverness, even wisdom, is ascribed to it.

Moreover, the serpent is also dangerous.

Its bite is poisonous and its embrace suffocating,71 yet everyone knows that despite this dangerousness the effect that it exerts is fascinating.

Appearing in countless myths and fairy tales, the serpent’s role is not always expressly feminine.

In modern dreams and phantasies, of men as well as of women, it often stands for prehuman and undifferentiated libido rather than for a psychic component that is conscious or capable of becoming conscious. 72

Yet there are certainly instances where the serpent has an expressly anima character.

In discussing the psychological aspects of the Kore figure,73 Jung tells of a young man’s dream about a female snake which behaved "tenderly and insinuatingly"

and spoke to him in a human voice.

Another man, who sometimes sees a ringed snake in his garden, says that he feels it looks at him with remarkably human eyes, as if it wanted to make a relation with him.

The spirit of nature also appears as a snake or as a "golden green triple snakeling," in

the story of "The Golden Pot" by E. T. A. Hoffmann.74

Here the little snake, which looks at the hero of the tale with "inexpressible yearning," turns into Serpentina, a real anima figure who possesses the golden pot.

The pot is a vessel in which "the wonderful land of Atlantis" is mirrored and this land, being sunk in the sea, represents the unconscious.

In letting the hero behold such images, Serpentina fulfils a typical anima function, and besides this she helps him to decipher some enigmatic writing found on an emerald, green leaf, which is not hard to recognize as a leaf from nature’s book.

Whenever the anima appears as a beast of prey, as often happens in dreams and phantasies, it is her dangerousness that is being stressed.

A man, for example, may dream that a lioness which has left her cage approaches and circles ingratiatingly around him.

Then she turns into a woman, becomes threatening and wants to devour him.

Tigers, panthers, leopards, and beasts of prey, generally, appear in this kind of dream.

In China the female fox plays a big role; she likes to present herself as a beautiful maiden, but her tail can be recognized.

Often there is something ghostly about her and she is taken to be the embodiment of a departed spirit.

Women have similar dreams, but in their case the animal, in so far as it is female, represents the shadow or the primitive femininity of the dreamer.

In recent literature the figure of Antinea in Benoit’s novel, L’Atlantide,15 most impressively reveals both the serpent and the beast-of-prey aspects of the elemental anima.

Fascinating all the men who come her way with the beauty of Venus, the wisdom of the serpent, and the cruelty of the carnivore, she works irresistible magic upon them and without exception they perish.

Then their mummified corpses are used to ornament a mausoleum erected especially for the purpose.

Antinea claims to have risen from the Lost Atlantis and to be descended from Neptune; hence, like Morgan la Fee and Aphrodite, she is sea-born.

She is a purely destructive anima figure; those whom she enchants lose all of their masculine strength and virtue and finally die.

As may be seen from these examples, succumbing to the power of the anima always has the same fatal effect and is in a way comparable to the emasculation of the priests of

Cybele.

That Antinea should explain her nefarious behavior as revenge upon man, who for centuries has exploited woman and misused her, is psychologically significant.

In so far as she embodies negative archetypal femininity, this would be the feminine principle revenging itself for the devaluation to which it has been subjected.

When, as happens in so many legends, an elemental creature seeks to unite with a human being and be loved by him in order to acquire a soul, it can only mean that some unconscious

and undeveloped component of the personality is seeking to become joined to consciousness and so to be informed with soul.

This striving is expressed in the same way in dreams, and C. G. Jung gives an example of the kind:76

A young man dreams that a white bird flies into the window of his room. It turns into a little girl about seven years old who, after perching herself on the table beside him, changes back into a bird again, but still speaks with a human voice.

This shows that a feminine creature wants admission to the dreamer's house; but it is still a child, that is, undeveloped; this is also expressed by the fact that it becomes a bird again.

It is a first clear appearance of the anima figure, emerging to the threshold of consciousness, but only half-human as yet.

For the unconscious has not only a tendency to persist in its primal state and to engulf and extinguish what has already been made conscious;77 it also shows plain signs of activity in the opposite direction.

There are unconscious contents that struggle to become conscious and, like elves, revenge themselves if this is not taken into account.

The urge toward increased consciousness seemingly proceeds from the archetypes, as though, so to speak, there were an instinct tending toward

this goal. But where such an impulse comes from, or what the nature of the dynamis is which sets it going, we do not know.

It belongs among the undiscovered secrets of the psyche and of life.

The urge toward increase of consciousness in the material discussed above is expressed in the desire of a creature, still bound to nature and only half human, to approach a human being and be accepted by him, that is, by consciousness.

In this connection, perhaps another motif which has not yet been mentioned deserves consideration; namely, the fact that these elemental beings quite often possess a (more or

less hidden) father.

The Valkyries are Odin’s maidens and Odin is a god of wind and spirit.

In the tale of the huntsman and the swan maiden, who has to be released from the glass mountain, her father is with her and is released at the same time.

The Welsh nixie’s father gives her in marriage to the man, and Undine, too, is sent by the sea-king, her father, to live among men in order to gain a soul.

In modern dreams and active imagination, the anima also appears frequently in the company of a father figure.

This can be taken as an intimation that behind the feminine nature element there lies a masculine-spiritual factor, to which may be ascribed the knowledge of hidden things possessed by these elemental feminine creatures.

Jung calls this factor "the Old Wise Man," or the "archetype of meaning," while he designates the anima as the "archetype of life."78

The meaningful factor in the unconscious is what makes it possible for consciousness to develop.

In a certain sense this factor is comparable to the idea of the lumen naturae, which Paracelsus describes as an invisible light that "reaches man, as in a dream."

He says that ”since the light of Nature cannot speak, it buildeth shapes in sleep from the power of the Word (of God)."79

Reviewing all that has been said about these elemental creatures, we see that in general they possess the same qualities and behave in similar ways.

Moreover, these qualities and the effects they produce can well be likened to those of the anima.

Both the nature creature and the anima represent the eros principle, the former transmitting hidden knowledge, just as the latter transmits information about the contents of the unconscious.

Both exert a fascinating effect and often possess a power overwhelming enough to produce ruinous results, especially when certain conditions affecting the relationship between the human being and the elemental one, or between the conscious ego and the anima, are left unfulfilled.

This failure is the reason why many legends end unsatisfactorily, that is, with the relationship broken off or made impossible.

From this it may be seen that such a tie is a delicate matter, as is also the relation to the anima. Indeed, we know from experience that the anima makes certain demands upon a man.

She is a psychic factor that insists on being considered, no1 neglected as is the general

tendency, since a man naturally likes to identify himself with his masculinity.

However, it is not a question of either surrendering his masculinity completely to the service of the Lady Anima or losing her entirely, but only of granting a certain space to the feminine, which is also a part of his being.

This he does by recognizing and realizing the eros, the principle of relationship, which means that he not only becomes aware of his feeling,

but also makes use of it, because to create, and especially to preserve, a relationship, a value judgment (which is what feeling is) cannot be dispensed with.

A man by nature tends to relate to objects, to his work, or to some other field of interest; but what matters to a woman is the personal relation, and this is true also of the anima.

Her tendency is to entangle a man in such relationships, but she can also serve him well in giving them shape - that is, she can do so after the feminine element has been incorporated into consciousness.

As long as this element works autonomously, it disturbs relations or makes them impossible.

The researches and discoveries of depth psychology have shown that for modern people (or a:t least for many of them) a coming to terms with the unconscious is essential.

To a man the relation with the anima is of special importance; to a woman, that with the animus.

These factors, by building a sort of bridge, establish the connection with the unconscious in general.

The anima as a rule is projected first upon a real woman; this may lead the man to enter upon a relation with

her that he might otherwise find impossible; on the other hand, it may also result in his becoming much too dependent upon her, with the fatal results described above.

As long as such a projection exists it is naturally difficult for the man to find a relation to the inner anima, to his own femininity.

Yet figures of women that cannot be identified with actual persons often occur in dreams.

They appear usually as the "stranger," the "unknown" or the "veiled woman," or, as in the legends, they take the form of not quite human creatures.

Dreams of this kind are likely to make a strong impression and be colored with feeling; it is easy to believe that they concern an inner psychic magnitude with which a relationship must be established.

In literature there is a contrast between the great number of figures like this, with all

their attendant circumstances and effects, and the rarity of cases in which relationships between men and such elemental creatures are brought to a satisfactory conclusion.

This may result from lack of sufficient consciousness in the human being. It is essential in establishing a relation to the unconscious that the ego be strong and well-defined

enough to resist the danger, always present when one deals with the unconscious, of being overwhelmed and extinguished by it.80

A clearly defined ego is also needed to maintain the continuity of a relation of this kind, for although the unconscious figures would like to be accepted by men, that is, admitted into consciousness, they are by nature fugacious and easily disappear again. (As Urvasi says: "I have passed away like the first of the dawns . . . I am like the wind difficult to catch.")

Yet the solution of this problem appears to be a task of special urgency today, as psychotherapists and psychologists can testify, and in the method known as active imagination C. G. Jung has pointed out an approach to it.81

The confrontation and coming to terms of the ego personality with these figures of the unconscious serve on the one hand to differentiate them from the ego, on the other, to relate them to it, and both sides are affected.

A good and very charming example of this is to be found in "Libussa," an originally Czech fairy tale, newly edited by Musaeus.82

Briefly, the story is as follows:

A tree nymph, seeing her oak endangered, obtains protection from a young and noble squire named Krokus. For his service she proposes to reward him with the fulfilment of a wish: for fame and honor, perhaps, or riches, or happiness in love. But he chooses none of these, desiring instead "to rest in the shade of the oak from the weary marching of war," and there from the mouth of the nymph to learn "lessons of wisdom for unriddling the secrets of the future."

This wish is granted and every evening at twilight she comes to him and they wander together along the reedy shores of a pond.

"She instructed her attentive pupil," we are told, "in Nature’s secrets, taught him the origin and essence of things, their natural and magical qualities, and so transformed the crude warrior into a thinker and a man of world-embracing wisdom.

In the degree that the young man’s sensitivity and feeling became refined by his association with this fair elf, her fragile, shadowy figure seemed to take on additional solidity and substance.

Her breast gained warmth and life, her brown eyes sparkled fire and, along with this womanly aspect, she seemed also to acquire the feelings of blossoming maidenhood."

Here is an unusually apt description of the effects and counter-effects resulting from a relationship with the anima figure.

She becomes more real and more alive; while the man’s feeling undergoes a differentiation, and he is taught, too, to become "a thinker and a man of world-embracing wisdom," thereby achieving fame.

The story comes to a natural conclusion; 88 after they have lived together for a long time, the nymph one day says farewell to her husband, foreseeing that the end of her oak tree can no longer be averted.

Then the tree is struck by lightning and she, whose life has remained bound to it despite her human quality, disappears forever.

A remarkable and, I believe, unique relation to the anima was found by William Sharp,84 the English author I have already mentioned.

At the wish of his merchant father he first studied law but proved unsuited to it.

Then he spent three years, equally unsatisfactorily, in a London banking house.

Resigning this position, he turned to art and literary criticism and also published some psalms.

These occupations brought him into touch with London literary and artistic circles and he became especially friendly with Dante Gabriel Rossetti.

In the biography from which this material is taken (written by his wife who was also his cousin) we are told that university teaching posts were repeatedly offered to him which he could not accept because of his health. Besides this critical and intellectual side, he had also a lively life of dreams and phantasies which he called the "green life," because it was so closely connected with nature, for which he cherished a great love.

This side of his character came into its own during his annual trips to the sea, and above all in Scotland.

In his boyhood a Scottish nurse had familiarized him with Gaelic legends, and Scotland for him seemed a home of the soul.

During one stay there he started writing a Celtic romance entitled Pharais, he became aware as he wrote of the predominance of the feminine element in it, and of how much the book owed its inception to the subjective, feminine side of his nature. In consequence he decided to publish it under the name Fiona Macleod, which

came "ready-made" to his mind; subsequently he wrote a number of other books under this pseudonym, vividly rendering the special character of Scotland and its inhabitants.

Due to the awakening of a new interest in Celtic things among a group of writers at this period, these were very well received.

According to William Butler Yeats, among the new voices none was more distinctive than the mysterious and remarkable voice revealing itself in the stories of Fiona Macleod, which seemed itself to become the voices of these simple people and elemental things - not by

observation of them only, but by identity of nature.

The art of these stories, Yeats said, was of the kind that rested upon revelation; it dealt with invisible, ungraspable things.

Asked why he wrote under a woman's name, Sharp replied, "I can write out of my heart in a way I could not do as William Sharp . . . This rapt sense of oneness with nature, this cosmic ecstasy and elation, this wayfaring along the extreme verges of the common world, all this is so wrought up with the romance of life that I could not bring myself to expression by my outer self . . ." 85

He made a close secret of his identity with Fiona Macleod and for a long while not even his friends were made acquainted with "her"; William Sharp had his own correspondence, and Fiona Macleod kept up a separate one with her readers. To his wife he wrote:

"More and more absolutely, in one sense, are W. S. and F. M. becoming two persons - often married in mind and one nature, but often absolutely distinct;"86 and he signed this letter "Wilfion" (a contraction of William and Fiona).

Sometimes, too, on his birthday he exchanged letters with Fiona, in which he expressed gratitude to her and she gave him advice.

Here we have a case where the inner anima attained a rare degree of reality.

Perhaps this was due to a special disposition on the part of William Sharp; in principle, however, it corresponds to what we mean when we speak of relating to or integrating the anima - which, in a certain degree, is surely possible to all men.

For the integration of the anima, the feminine element, into a man's conscious personality is part of the individuation process.

In this connection, however, a point of special importance must be taken into consideration, for the feminine element which must become an integrated component of the personality is only a portion of the anima, namely, its personal aspect.

The anima also represents the archetype of womanhood, which is suprapersonal in nature and therefore cannot be integrated.

Behind the elemental beings of our study stand, as we have seen, the divine figures of Cybele and Aphrodite - in the last analysis, the Goddess Nature.

This archetypal background explains the irresistible force which can emanate from such an anima figure; for if in it Nature herself is encountered, then it is understandable that a man may be overcome and fall into its power. This happens particularly when no differentiation is made between the archetypal and the personal aspects of the anima. Indeed, confusing the two aspects is what gives the anima superior power, and that is why it is most important to discriminate between what belongs to the personal and what to the suprapersonal.

This separation is sometimes represented in dreams and phantasies by the death of the suprapersonal anima figure.

I know of one phantasy in which she rises to heaven, and the ordinary woman remains behind; in The Dream of Poliphilo, which has already been mentioned, the dream closes with the nymph Polia dissolving "into thin

air, like a heavenly image."87

1. G. Jung tells of a man’s dream in which a female figure of more than life size and with a veiled face stands in a church - in the place of the altar. Indeed, like the Platonic ideas, the archetype of the anima is of superhuman nature and dwells in a celestial place.

Though distinct from the personal, feminine components of the soul, she is nevertheless the primal image standing behind them and shaping them to her likeness.

As Great Mother and Goddess of Love, as "Mistress," or by whatever other name she may be called, the anima in her archetypal aspect is to be met with reverence.

On the other hand, a man must come to terms with his personal anima, the femininity that belongs to him, that accompanies and supplements him but may not be allowed to rule him.

In attempting, as I have in this study, to present the anima as an elemental being, I have left out the higher forms of its manifestation as, for example, Sophia.

This is because it seemed important to me to emphasize the natural aspect which so markedly belongs to the essence of feminine being.

When the anima is recognized and integrated a change of attitude occurs toward the feminine generally.

This new evaluation of the feminine principle brings with it a due reverence for nature, too, whereas the intellectual viewpoint dominant in an era of science and technology leads to utilizing and even exploiting nature, rather than honoring her.

Fortunately, signs can be observed today pointing in the latter direction. Most important and significant of these is probably the new dogma of the Assumptio Mariae and her proclamation as mistress of creation.

In our time, when such threatening forces of cleavage are at work, splitting peoples, individuals, and atoms, it is doubly necessary that those which unite and hold together should become effective; for life is founded on the harmonious interplay of masculine and feminine forces, within the individual human being as well as without.

Bringing these opposites into union is one of the most important tasks of present-day psychotherapy. Emma Jung, Animus and Anima, Page 45-94

NOTES

1. Lieder des Rig- Veda. Translated into German by H. Hillebrandt. Gottingen: Vandenhoock & Ruprecht, 1913. X. 95, p. 142.

2. Satapatha-Brahmana in Sacred Books of the East, XLIV. Ed. F. Max Mueller. Oxford: Oxford University Press, 1900. p. 69 ff.

3. The Apsaras (those who move in water) are celestial water nymphs of great beauty, devoted to song and dance. Their masculine partners

are the likewise music-loving Gandharvas. See Hastings. Encyclopedia of Religion and Ethics, under "Brahmanism."

1. Apuleius. The Metamorphoses or The Golden Ass. See Erich Neumann's Am or and Psyche: The Psychic Development of the Feminine.

Bollingen Series LIV. New York: Pantheon Press, 1956.

1. Cf. Adalbert Kuhn. Die Herabkunft des Feuers und des Gottertranks. Berlin: Dummlers Verlag Buchhandlung, 1859. Here this son is conceived of as fire.

2. Johann W. Goethe. Faust. Translated by George M. Priest. New York: Alfred A. Knopf, 1950.

3. Taken from A Celtic Miscellany. Translated by K. H. Jackson. London: Routledge 8c Kegan Paul, 1951. Also, H. Arbois de Jubainville.

The Irish Mythological Cycle and Celtic Mythology. Translated from the French by R. I. Best. Dublin: Hodges, Figgis 8c Co. Ltd., 1903.

1. Wilhelm K. Grimm. Deutsche Mythologie. Vol. I, Chaps. XVI, IV, 1835. This work has been republished, Vienna 8c Leipzig: Bernina Verlag, 1939. All the following references, however, are to the 1835 edition. (Ed. note)

2. One of Odin's names is Wunsch (Wish). W. Grimm, ibid., Vol. I, Chap. XVI.

1 0. W. Grimm, ibid.

1. f. Wayland Smith. Translated from the French of Dopping and Michel by S. W. Singer. London: William Pickering, 1947. This English version was chosen because it most closely resembles the German used by Mrs. Jung, (Edda. Vol I, Translated into German by Felix Genzmer. Jena: Diederichs Verlag, 1912). A few changes, however, have been required to make it correspond entirely. (Ed. note)

2. This means that, as Valkyries, they spun the threads of victory and fame.

3. Cf. also M.-L. von Franz. Archetypal Patterns in Fairy Tales. Zurich: Privately printed, 1951. Chap. V.

1 4. According to Grimm (ibid. Chap XII) the swan was considered a prophetic bird, and that the word schwanen is equivalent to ahnen (to have a presentiment) seems to have a connection with this. According to J. A. MacCulloch (The Religion of the Ancient Celts. Edinburgh: T. 8c T. Clark, 1911) the Badb, or "battle crow," an old war goddess of Irish mythology, is related to the Valkyries, but has the more sinister character of a foreteller of evil.

1. On the anima as a spinner, see C. G. Jung. Aion. Zurich: Rascher Verlag, 1. An E961nglish translation of this section of Aion appeared as "Shadow, Anima, and Animus" in Spring 1950, published by the Analytical Psychology Club of N.Y. Inc. p. 3.

2. Udr, Verdandi and Skuld are the past, present, and future of the verb, to be. See Prose Edda. Scandinavian Classics. Vol. V. New York: Oxford University Press, 1929. Notes 12, 13, 14, p. 28.

1 7. Fatum means statement, prophecy (See A. Walde. Lateinisches Etymologisches Worterbuch, 1910).

1 8. The Lay of the Nibelungs. Metrically translated from the Old German text by Alice Horton. London: George Bell & Son, 1901. The following passage occurs in Adventure XXV, Verse 1536.

1. "Sie swebten sam die Vogele vor im uf der vluot. Des duhten in ir Sinne stare unde guot. Zwas si im sagen wolden, er geloubte in dester bas."

2. Tacitus. Germania B. Quoted from W. Grimm (ibid., Vol. I, Chap. v, p. 78).

3. "ut matres familias eorum sortibus et vaticinationibus declararent utrum proelium committi ex usu esset nee ne." Grimm, ibid., Vol. I, Chap. V, p. 78.
4. Grimm, ibid., Vol. I, p. 361.
5. "quandam mulierem fatatam, sive quandam fatam, que alio nomine nimpha, vel dea, vel adriades (dryas) appelatur."
6. "The Bologna Enigma" was published in English in Ambix, Vol. II; Journal of the Society for the Study of Alchemy and Early Chemistry. London: Dec. 1946.
7. Cf. C. G. Jung. "The Psychological Aspects of the Mother Archetype" in Spring 1943 (published by the Analytical Psychology Club of N.Y.

Inc.) and translated from the German in the Eranos-Jahrbuch VI. Zurich: Rhein Verlag, 1939.

1. The Works of Plato. Translated by B. Jowett. New York: Dial Press, No date. p. 401.
2. See in this connection, "Der Jager und die Schwanjungfrau" (The Huntsman and the Swan Maiden) in Deutsche Miirchen seit Grimm, hrsg. von Paul Zaunert. Jena: Diederichs, 1919. See also "Die weisse und die schwarze Braut" (The White and the Black Bride) and "Die Rabe" (The Raven) from Grimm's Kinder- und Hausmiirchen, Vols. I & II, and "Die Entenjungfrau," (The Young Duck Woman)

a Russian tale all to be found in Miirchen der Weltliteratur. J en a: Diederichs, 1915. Likewise "The Adventures of Hassan of Bassora," which is the tale of the 577th night in The Book of the Thousand Nights and One Night.

1. According to Germanic and Northern sources the glass mountain was thought of as a place in the Beyond, the dwelling of the dead or the

blessed; according to other ideas, swan maidens, fairies, witches, dwarfs, and similar beings lived there. In many fairy tales people are led there by a spirit or demon and have to be redeemed. (Cf. Handworterbuch des deutschen A berglaubens, published by H. Baechtold-Staubli, under "Glasberg") This place in the Beyond may well be equated with the unconscious.

1. "Der geraubte Schleier." See J. K. Musaeus. Volksmiirchen der Deutschen, Vol. II, in Miirchen der Weltliteratur. l. c.

2. "Field of Swans." Here the editor injects the amusing remark that this locale got its name from a certain Schwanhildis and her father Cygnus "who both belong to the race of fairies and probably stem from Leda's eggs."

3. See C. G. Jung. "The Psychological Aspects of the Kore" in Jung and Kerenyi. Essays on a Science of Mythology. Bollingen Series XXII. New York: Pantheon Press, 1 949.

4. See Goethe's poem "Der Fischer" (The Fisher); Gottfried Keller's "Nixie im Grundquell" (Nixie in the Spring) (Gesammelte Werke. Berlin: W. Herz, 1891-92) and his "Winternacht" which is given in translation later in this article; Gerhart Hauptmann's The Sunken Bell (Freely rendered into English by C. H. Meltzer. Garden City, N.Y.: Doubleday Page &: Co., 1914); Jean Giraudoux's Undine (English version prepared in conjunction with Schuyler Watts. New York, 1941).

5. Minne meaning love. Cf. Minnesiinger (Singer of Love). See W. Grimm. Deutsche Mythologie, l. c., Vol. I, p. 360. According to F. Kluge in Deutsches Mythologisches Worterbuch the original meaning of the word Minne is remembrance, commemoration, recollection.

It is related to the English word mind, and stems from the Indo-Germanic root men or man, meaning thinking, meaning. Grimm connects it with manus, man.

1. See, for example, the interesting study by R. Bezzola on "Guillaume IX de Poitiers" in Romania, Vol. LXVI.

2. John Rhys. Celtic Folklore. Oxford: Clarendon Press, 1901. p. 3 ff.

3. To iron is attributed the power of protecting against elfin beings.

4. This is quite startlingly described in a northern fairy tale "Die Waldfrau" (The Forest Woman) (Miirchen der Weltliteratur, l. c.) which tells of a wood-chopper, enchanted by a beautiful maiden whom he has met in the forest. Every night she takes him with her into her mountain where everything is more splendid than anything he has ever seen. One day, as he is chopping, she brings him a meal

in a beautiful silver bowl but, as she sits down on the tree trunk, he sees - to his horror - that she has a cow's tail and that it has fallen into the cleft in the tree. Quickly, he pulls out his wedge so that the tail is caught and pinched off. Then he writes the name of Jesus on the bowl. Immediately the woman disappears, and the bowl with the food becomes nothing but a piece of beef with cow dung on it.

1. The mirror is known in folk superstition as an instrument of magic. It has a numinous effect, since one sees one's shadow or double in it. A magic mirror shows what is happening all over the world, or it foretells the future and in general reveals secret and hidden things. (See Handworterbuch des Deutschen A berglaubens. l. c., Vol. IX under "Spiegel").

S9. See C. G. Jung. Paracelsica (Zurich: Rascher Verlag, 1942) where the legend is fully told, and the figure of Melusine is interpreted as the anima in connection with alchemical symbolism and the Paracelsian concept of the Melusines as dwelling in the blood.

1. From S. Baring-Gould. Curious Myths of the Middle Ages. London, Oxford &: Cambridge: Rivingtons, 1869.
2. As, for instance, Lourdes.
3. After Alfred Maury. Croyances et Legendes du Moyen-Age. Paris: 1896.

4S. William Sharp (Fiona Macleod): A Memoir compiled by his wife Elizabeth Sharp. New York: Duffield &: Co., 1912, p. 9.

1. Ibid., p. 9.
2. English version by the translator. (Ed. note)
3. Four Treatises of Theophrastus von Hohenheim, called Paracelsus. Edited by Sigerist. Baltimore: John Hopkins Press, 194 1. p. 2S6.
4. Ibid., p. 2S9 ff.
5. F. de la Motte Fouque. Undine. Translated from the German by Edmund Gosse. London: Sidgwick &: Jackson, Ltd., 1912.
6. Carl Gustav Carus. Psyche. Jena: Diederichs Verlag, 1926.
7. The loss of Berthalda's necklace having been brought about by Undine's water guardians, without her foreknowledge. (Ed. note)
8. That this same material has been used very recently by Giraudoux in his play Undine shows that it is not yet outdated.
9. Four Lais of Marie de France - Guingamor, Lanval, Tydet, Bisclavet. Rendered into English by Jessie L. Weston. London: D. Nutt, 1910.

5S. A similar German legend is reported by Paracelsus in the treatise mentioned above, as also in W. Grimm in Deutsche Sagen. (Munich

&: Leipzig: Georg Mueller, No date. Vol. II) It tells of a knight from Stauffenberg who, one day as he was riding to church, met a marvelously beautiful maiden sitting all alone at the edge of a forest. As it turned out, she had been waiting there for him. She told him that

she had always loved and guarded him, whereupon they became engaged. This maiden, too, was a fairy who could always be summoned by wishing. She provided him with money and property on the condition that he should form no tie with another woman. When his family pressed him to marry and he agreed to do so in spite of this, she first gave him a warning, then brought about his death mysteriously within three days. In this maiden who has loved the knight since the beginning, it is not difficult to recognize his own feminine element; its exclusive demand is a characteristic anima trait which often leads to difficult conflicts and entanglements.

1. See J. A. MacCullough. The Religion of the Ancient Celts. l. c
2. This motif plays an important role in, for example, Chretien de Troyes' poems "Yvain" and "Erec and Enide." The last work is the subject of a very discriminating study by R. Bezzola (Le sens de l' A dventure et de l' Amour. Paris: Ed. La jeune Parque). The heaviest task of the lovelorn hero consists in his having to fight with an opponent in the same condition, that is, to some extent with his double.

Overcoming him signifies that he can liberate himself from the isolating enchantment of love and turn back with his wife to society and the world.

1. P. S. Barto. Tannhiiuser and the Mountain of Venus. New York: Oxford University Press, American branch, 1916. See pp. 74, 75 for the English version given here which precisely parallels the German given by Mrs. Jung. (Ed. note)
2. In some versions it says " Venus der Dilvelinne" (Venus of the Devilesses).
3. Here Venus has become the Swiss Verena.
4. Unfortunately no English rendering of this could be found. It runs roughly:

"Danuser was a wondrous youth

Great wonders came he to see.

He came to Lady Venere's mount

To those beauteous maidens three.

"Throughout the week they're fair all day

Decked out with silk and gold,

Rings and beads and crowns of May,

But Sunday they’re otters and snakes."

1. Barto. l. c., p. 95. The version given by Mrs. Jung runs as follows:

"Do was er wider in den Berg

Und het sin lieb erkoren.

Des must der vierte Babst Urban

Auch ewigklich sein verloren."

1. See also W. Grimm. Deutsche Mythologie. l. c. In the later Middle Ages in Germany, Venusberg was identified with the Grail, this appellation in the course of time having acquired the meaning of feast and merriment. W. Hertz quotes a chronicler who says: "History writers believe that the swan knight came from the mountain where Venus is in the Grail." (Parzival und der Graal)
2. For a detailed psychological study of this work, see Linda Fierz-David: The Dream of Poliphilo. Bollingen Series XXV. New York: Pantheon Press, 1950.
3. Antoine de la Sale. Le Paradis de la Sibylle. Edited and with a critical commentary by Fernand Desonay. Paris: Librairie E. Droz, 1930.
4. See W. J. Roscher. Lexikon der griechischen und romischen Mythologie.
5. Le Paradis de la Sibylle. l. c.
6. Ibid.
7. The image of the goddess, a sacred stone, was at that time taken from Pessinus and brought to Rome.
8. In an Orphic hymn she is invoked as "Preserver of Life and Friend of raging Passion.” (Orpheus, Altgriechische Mysteriengesiinge.

Translated into German by J. 0. Plassmann. Jena: Dietrichs Verlag, 1928)

1. One could also designate it as the "realm of the Mothers" (Goethe). I chose the other term because in this story it is not the maternal aspect of the feminine, but the eros aspect, that stands foremost.

2. K. Kerenyi. "Die Gottin Natur" in Eranos-Jahrbuch XIV. Zurich: Rhein-Verlag, 1947.

3. C. G. Jung. Symbole der Wandlung. 4th edit. Zurich: Rascher Verlag, 1952. p. 53 &1 p. 610. For English, see Psychology of the Unconscious. New York: Moffat Yard & Co., 1921. p. 183 & p. 211. (Will be Vol. V in the Collected Works)

4. See C. G. Jung, ibid.; also Erich Neumann. The Origin and History of Consciousness. Bollingen Series XLII. New York: Pantheon Press, 1954.

5. Jung and Kerenyi. Essays on a Science of Mythology. l. c., p. 242.

6. I refer you to Aniela Jaffe's excellent study, Bilder und Symbols aus E. T. A. Hoffmanns Miirchen "Der goldne Topf," included in C. G. Jung's Gestaltungen des Unbewussten. Zurich: Rascher Verlag, 1950.

7. Pierre Benoit. Atlantida. Translated into English by Mary C. Tongue and Mary Ross. New York: Duffield & Co., 1920.

8. Jung and Kerenyi. Essays on a Science of Mythology. l. c., "The Psychological Aspects of the Kore," p. 241.

9. C. G. Jung. Symbole der Wandlung. l. c. (for English, see note 71), and E. Neumann. The Origin and History of Consciousness. l. c.

10. See C. G. Jung. "Uber die Archetypen des kollectiven Unbewussten" in Von dem Wurzeln des Bewusstseins. An English translation of this revised article will be published in Vol. X of the Collected Works. At present the only English version available is the unrevised article entitled "Archetypes of the Collective Unconscious" in Integration of the Personality. New York: Farrar & Rinehart, Inc., 1939. For reference to the anima, see p. 77; to the Wise Man, p. 88. See also Jung's "The Phenomenology of the Spirit in Fairy Tales" in Spirit and Nature. Bollingen Series XXX. l. New York: Pantheon Press, 1954.

11. Quoted by C. G. Jung in "The Spirit of Psychology" in Nature and Spirit. l. c., pp. 405, 406. See also Paracelsus Selected Writings. Bollingen Series XXVIII. New York: Pantheon Press, 1951. p. 255.

12. C. G. Jung. "The Relations Between the Ego and the Unconscious" in Two Essays on Analytical Psychology. Bollingen Series XX. New York: Pantheon Press, 1953.

13. Jung and Kerenyi. Essays on a Science of Mythology. l. c., p. 228 II.

14. J. K. Musaeus. Volksmiirchen der Deutschen, Vol. II, in Miirchen der liltliteratur. l. c.

15. The story also describes the fates of the couple's three daughters, which I will not go into here.

16. William Sharp (Fiona Macleod): A Memoir compiled by his wife Elizabeth Sharp, l. c.

17. Ibid., p. 227.

18. Ibid., p. 285.

19. See Linda Fierz-David. The Dream of Poliphilo. l. c., p. 2 10.

1. https://smile.amazon.com/gp/product/B0041BEXY8?pf_rd_r=TSA0BRXW6BEV5QZRSX32&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=3778fd3d-7fad-4680-b9af-7845b2f

---

Carl Jung and "Reincarnation" in The Visions Seminar (2021-08-01 04:35)

[paypal _donation _button border="5"]

[1]Visions Seminars

Here questions arise as to whether an ego is an historical extension.

We can make such assumptions sure enough, we are quite naturally inclined to believe that we are historically extended.

Therefore we need an hypothesis, perhaps the belief in reincarnation, the belief that in a former life one was a Caesar or a Napoleon or a Shakespeare-certainly no one mean.

650

The East needed the idea of the reincarnation of souls to explain why we have contents in ourselves which are surely not our personal acquisitions.

There are very good reasons for these hypotheses, they are by no means absurd phenomena.

Millions of people all over the world, not only in the East, believe in the migration of souls.

Again and again one hears people say: I must have been so-and-so, and done such and such a thing in a former incarnation and therefore have such and such a karma.

They would not talk in that way if they did not feel the presence of a factor in themselves for which they cannot make themselves responsible.

It was obviously not acquired in their personal lives and not even in the lives of their parents, so one can discuss the possibility, perhaps the necessity, of assimilating these historical contents, or contents remote in space, even Chinese contents.

You see, the question is whether they should not be assimilated into a new consciousness of the ego, historically extended and also extended in space.

Suppose you have some telepathic experience, or prophetic dreams.

Then you must assume that your ego is exceedingly extended in time, and that means in space also, so you reach a conception of the ego which is absolutely inconceivable; it reaches out to such an extent that you are everything, you are the creator himself, you are time and space.

But the result is that you get an enormous inflation; it is a neurotic condition.

You become entirely unreal, no longer a human being, you are lifted into the air, you are a Purusha that covers the earth two handbreadths high, as the Upanishads say.

This is a most unsound condition, besides being perfectly ridiculous.

For I cannot allow you to cover the earth everywhere-I am going to cover the earth everywhere, I am as good as you; and I cannot permit anyone to extend over the whole of history and exclude myself, I want to extend over history, I am the subject that extends everywhere.

So it is all bunk.

There is no such extension because the ego is this thing here, unique and for once only, it is right here, limited in space and time, and if anything comes in that indicates that enormous extension, then I say it is like a radio; it started somewhere and I perceive it, but it is not my own property, it is not a part of myself. In a way, it may become a part of myself; if someone writes me a letter from Australia, that becomes part of myself, I have it in my pocket and can do with it what I like; yet I have not written that letter.

So we must form a concept of the ego that allows for definite limitations, and the limitations are quite obvious, they are space and time, there the ego comes to an end; those are the borderlines of ego extension and everything that is beyond is impersonal.

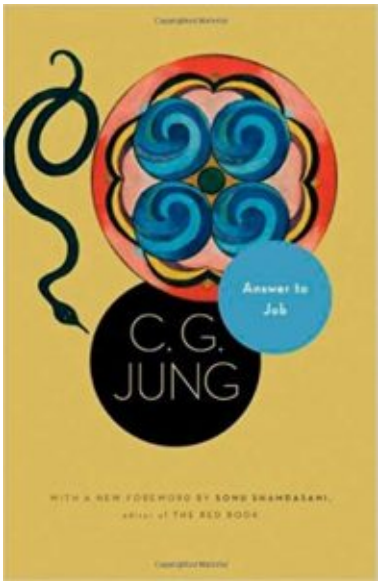
It has always been so, and it always will be so. And the thing beyond is the collective unconscious. Carl Jung, The Visions Seminar, Page 750-751

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

---

Carl Jung: It is regrettable that you did not read my introductory remarks. (2021-08-02 04:06)

[paypal _donation _button border="5"]



[1]Jung-White Letters

It is regrettable that you did not read my introductory remarks.

You might have discovered there my empirical standpoint without which—I grant you—my little book makes no sense at all. Envisaged from a philosophical point of view without consideration of its psychological premise, it is sheer idiocy, from a theological angle nothing but downright blasphemy and from the standpoint of rationalistic commonsense a heap of

illogical and feeble-minded phantasmata.

But psychology has its own proposition and its own working hypotheses based upon the observation of facts, i.e., (in our case) of spontaneous reproduction of archetypal structures appearing in dreams as well as in psychoses.

If one doesn't know of these facts, it will be difficult to understand what is meant by 'psychic reality' and 'psychic autonomy'.

I agree with you that my statements (in Antwort auf Hiob) are shocking, but no more, rather less so, than the manifestations of Yahweh's demonic nature in the OT. Carl Jung, Letters Vol II, Page 151-154

An elementary study of (for instance) St. Thomas's sections in the Prima Pars On the Good, On the Goodness of God, On Evil, and On the Cause of Evil, should suffice to dispel Dr. Jung's misunderstandings and misgivings, and to supply a metaphysic which would account for the phenomena which concern him at least as satisfactorily as the quasi-manichaean dualism which he propounds.

These somewhat confused and confusing pages might be dismissed as just another infelicitous excursion of a great scientist outside his own orbit …

It is regrettable indeed that, supported only by such naïve philosophizing, the most pregnant movement in contemporary psychology should be burdened with an irrelevant association with Gnostic dualism. Victor White, The Story of Jung's 'White Raven" Page 399

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s

---

Jung's Soul: That can relate only to your wife, who can give you strength. The other side is Toni (2021-08-02 04:07)

[paypal _donation _button border="5"]

ANTONIA WOLFF
1883 - 1955

[1]Black Books

7- I. 1922.

[I]. My soul, speak to me and tell me what needs to be said.

You know that I don’t do this work with joy-and yet also with joy, since this is the only thing that leads and enlightens me in the present darkness. Talk to me!

S. I lead you along dark ways. Patience is necessary, I can’t speak yet, only grope. The pace is slow and the way is steep.

Yet one must travel it. Is something getting to you?

[I]. I ’m worried and I don’t know what it is. It seems to be far away.

S. Yes, it’s not near. What is near is good. But the distant is dark. I can’t rightly make it out.

It’s like a heavenly body seen from the greatest distance, not a star, but a dark body, with some kind of structure. Do you see it too?

[I]. Only with the inner eye, but unclearly, as you describe it. But perhaps you see something that I can’t discern. .

S. It’s covered with hieroglyphs, which I can convey to you. \21 Y:;>)f C rn (

This seems to be a sentence. It looks like a message.

[I]. How is it to be read?

S. In the beginning there is the moon and the sun, feminine and masculine, yet the feminine contains the masculine.

The second sign is a vessel that contains the four functions, apparently the body which contains the psychic.

This is connected with what I told you yesterday about the masculine and the feminine and about the earth.

The third sign is difficult: a fishing rod and a fish.

The fishing rod is too big and the fish too small, so it can’t be caught. The fourth is a scale that is unevenly loaded.

The fifth contains the small scale tray, the other side is firmly bound to the earth. The scale no longer moves.

Both the lines below are the two fish, which aren’t too big, to be placed in the scale tray.

The sixth is again the moon, the feminine, which gives birth to three masculine stars that belong together.

The two fish are raised up, and somehow hang together with the three small suns. The ..J means the end of the sentence.

[I]. But what in the world does this message mean and where does it come from?

S. From the cosmic, i.e., from what is before birth and after death.

The Great Mother Night, which carries the sun in her body sends the message. Reason enough to read it carefully.

The first sign is apparently the nocturnal Isis herself, who has taken the masculine into herself.

That was in the cards today, the ace of spades that fell to you. You stand in the sign of the feminine.

The second sign refers to you, i.e., the message turns to you and says in the 3rd sign that this fishing rod is too big for the fish.

The fish that you should catch is still somewhat beyond, also your balance is out of order. You don't stand wholly in the middle.

What can that relate to?

First we'll look further.

The balance should be fashioned in a way that one side of the scale, the right, consciousness, should connect with the earth.

That can relate only to your wife, who can give you strength. The other side is Toni.

She apparently has the calling to receive the two fish.

What does that mean?

It seems she has the instruction of the Great Mother about this. In this sense she should be observed, also her dreams.

But probably she must be kept hovering, perhaps in the sense that I spoke to you yesterday.

The Great Mother then promises the birth of the 3 small suns or heavenly bodies and the two fish between.

The 2 fish relate to the Christian and the Antichristian, which in the meaning of the future follow the three suns, which are related to the new religion.

The sun is the masculine positive, the illuminator.

A triumvirate, you, Emma, and Toni, the symbolic bearers, the Egyptian symbol, indicated in the word "FANDRAGYPTI," pheasant of the Egyptians, Isis, Osiris, Nephthys.

Nephthys-Toni therefore receives both the fish, i.e., the night or unconscious side.

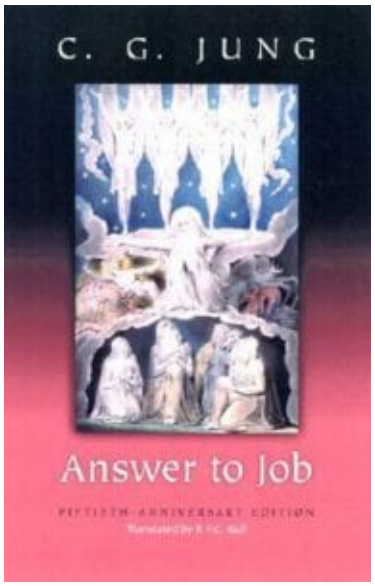
Both the fish fertilize the mother and cause the birth, the Christian-Antichristian follows behind as the afterbirth. This prediction is good.

You can calm down. The Black Books, Vol. VII, Page 213-215

1. https://smile.amazon.com/Black-Books-Slipcased-Vol-Seven/dp/0393088642/ref=sr_1_1?dchild=1&keywords=jung+black&qid=1610292295&sr=8-1

...reasons which have made it difficult for theologians and philosophers to take Jung's work seriously. (2021-08-03 03:53)

[paypal _donation _button border="5"]



[1]Jung-White Letters

There are very understandable reasons which have made it difficult for theologians and philosophers to take Jung's work seriously.

The obstacles to understanding are considerable, and should not be minimized …

Regarding evil as having (apparently) some positive existence and reality of its own, Jung logically enough requires the admission of evil, not only into the "self", the human totality, but also into the Godhead itself … which orthodox Christians must find quite inadmissible. Victor White, The Story of Jung's 'White Raven" Page 75

… is he [Jung], after the manner of his own "Yahweh" duped by some satanic trickster into purposely torturing his friends and devotees?

Or is he, more rationally, purposely putting them to test to discover how much they will stand rather than admit the fallibility of their master—or how many, more Job-like, will venture to observe that the Emperor has appeared in public without his clothes? Victor White, The Story of Jung's 'White Raven" Page 352

[2]The Story of Jung's White Raven by Victor White

1. https://smile.amazon.com/Jung-White-Letters-Ann-Conrad-Lammers/dp/1583911944/ref=sr_1_1?crid=2TM7T0TI4266X&dchild=1&keywords=jung+white+letters&qid=1613475721&s
2. https://smile.amazon.com/Fr-Victor-White-P-Story/dp/1589661532/ref=sr_1_1?dchild=1&keywords=Jung%27s+white+raven&qid=1613660342&sr=8-1

Carl Jung on Children and Reincarnation (2021-08-03 04:51)

[paypal _donation _button border="5"]

[1]Visions Seminars

Dr. Jung: Oh, yes, that is true.

You see children of a certain age, if they have any introspection at all, have far more knowledge of these things than adult people, who are getting blind.

Young children have a consciousness which is remarkable.

I find the psychology of little children exceedingly difficult; their dreams, for instance, are amazingly difficult.

One would assume that they would be quite simple but they are far from that.

Of course some are obvious, but they have an unusual number of great dreams, and great visions too, and to deal with them requires an
hypothesis which makes one quite dizzy.

One has to assume that they have a consciousness of the collective unconscious, an amazing thing.

It makes little children seem quite old, like people who have lived a full life and who have a very profound idea of what consciousness really is.

Hence the saying: fools and children speak the truth. It is because they know it.

Children have the vision still hanging over them of things which they have never seen, and could not possibly have seen, and which are in
accordance with the theory of reincarnation.

It is just as if reminiscences of a former life were carried over into this life, or from the ancestral life perhaps, we don't know.

I could tell you children's dreams which are simply uncanny, and if you want to interpret them at all, you have to use uncanny means.

They cannot be explained even by the psychology of the parents.

They must come from the psychology of the collective unconscious; one could say they were remnants of things they had seen before they were born, and that is really vision.

I know a case where a vision affected a whole life. Individuals can be stunted all through their lives by a vision in childhood.

Such children are not quite born-their birth takes place much later, when they can detach.

But many people are never quite born; they live in the flesh but a part of them is still in what

Lamaistic philosophy would call the Bardo, in the life between death and birth, and that prenatal state is filled with extraordinary visions. Carl Jung, Visions Seminar, Page 424-425

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

---

In 1953 John Perry published a book, The Self in Psychotic Process (2021-08-04 04:01)

[paypal _donation _button border="5"]

[1]The Jungians by Thomas Kirsch

In 1953 John Perry published a book, The Self in Psychotic Process, for which Jung wrote the introduction. Thomas Kirsch, The Jungians, Page 84

Over the years he [John Perry] became sexually involved with female analysands. In the early 1970s he was put on probation by the California State Medical Board, but, in spite of the warning, continued his practice of having sexual relations with female clients. Thomas Kirsch, The Jungians, Page 85

In 1981 Perry was brought before the Ethics Committee of the San Francisco Jung Institute where his behavior toward female clients was investigated. The committee decided to place him on “indefinite suspension,” which was a painful process and difficult decision, because Perry was valued as an analyst, teacher, lecturer, writer, and because he had one of the most creative minds in the San Francisco Institute. Thomas Kirsch, The Jungians, Page 85

Perry led a research project at Agnew’s State Hospital in San Jose on this approach, and a short while later a center named “Diabasis” was established in San Francisco to continue the work. Thomas Kirsch, The Jungians, Page 84

Meanwhile John Perry had developed a devoted following, and in his private analytic practice he enacted his belief that the powerful sense of union, coniunctio, which occurs between patient and analyst in an exploration of the unconscious, could be physically consummated. Thomas Kirsch, The Jungians, Page 84

In 1950 a significant individual, John W. Perry, MD, had joined the San Francisco group after having received a Rockefeller grant to study for a year in Zurich and after completing his psychiatric residency. Thomas Kirsch, The Jungians, Page 84

Perry’s father was the Archbishop of the Episcopal Church in Rhode Island, and Jung had stayed with him at the time of the Harvard Tercentenary in 1936. Thomas Kirsch, The Jungians, Page 84

Eventually, his [Perry] connection to the Institute was severed when he was forced to surrender his medical license to the State Licensure Board of California. Thomas Kirsch, The Jungians, Page 85

John Perry was a leading figure in modern schizophrenia research before his lack of professional ethics ran his career aground. Thomas Kirsch, The Jungians, Page 90

1. https://smile.amazon.com/gp/product/0415158605?pf_rd_r=58YBAAVTN6DP2VXBM7EJ&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=b02ee4f3-007c-4412-9f86-302af85

Gnostic monasteries were described by Philo the Jew in 20 A.D. (2021-08-04 04:05)

[paypal _donation _button border="5"]

[1]Visions Seminars

Simon Magus is a tremendous figure who appears even in modern theology; the famous Tubingen school suggests that he was no other
than St. Paul.

That is doubtful, yet it is discussed as a real possibility.

He was a great opponent of St. Peter, and it is said that, in the contest between Simon Magus and St. Peter, the early differences between the infant church of St. Peter and the claims of St. Paul appear.

Of course later on the church did everything to wipe out all traces of that controversy.

According to legend Simon Magus was a great sorcerer, he was called the arch-heretic,

and he was supposed to be the father of the
Gnosis.

As a matter of fact he was not; he was apparently a contemporary of the Apostles, and the Gnosis existed before that time; Gnostic monasteries were described by Philo the Jew in 20 A.D.

We must also assume that the man who initiated Christ was John the Baptist, and he was surely pre-Christian.

Simon Magus was said to be a wise man and a wanderer, like Apollonius of Tyana, another great sorcerer, a man very similar to
Simon Magus.

Now on one of his peregrinations Simon Magus went to Tyre in Phoenicia, and there in a brothel he found a girl in whom he recognized
immediately the reincarnation of Helen of Troy.

She was quite a young girl, and he took her with him, and from that time on she always traveled with him.

So the wise man was with a woman of bad reputation, a prostitute. Helen of Troy, as you know, was a woman with a pretty bad reputation,
but symbolically she is the second stage of the universal mother.

The third stage is Mary, the Mother of God. That is most shocking.

The church hated the idea and so it was repressed; it was naturally considered by the apologist literature of the church as a particular example of Gnostic offense.

Yet that story has been preserved in those old Gnostic fragments, and it can be interpreted as the true and unadultered development of the anima.

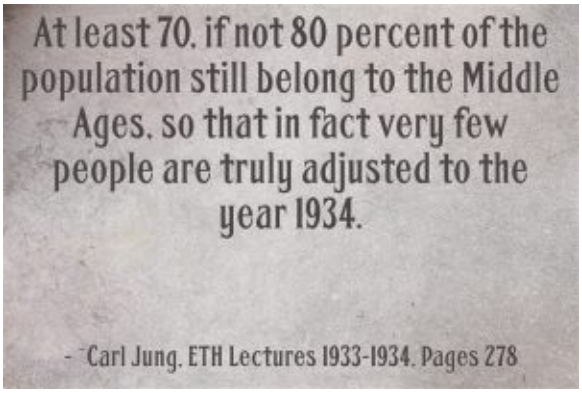
The first form of a man's anima is his mother. Eve the mother of all human beings, and the series culminates in Sophia. It is a Western form of the Kundalini yoga. Carl Jung, The Visions Seminar, Page 478

1. https://smile.amazon.com/Visions-Seminars-2-Volumes/dp/0882141112/ref=sr_1_1?crid=Y5LZWAUTMUZR&dchild=1&keywords=jung+visions+seminar&qid=1610293575&sprefix=jun

---

Miss Wolff: But is thinking in general terms a new acquisition? (2021-08-05 03:38)

[paypal _donation _button border="5"]


At least 70. if not 80 percent of the population still belong to the Middle Ages. so that in fact very few people are truly adjusted to the year 1934.
- Carl Jung. ETH Lectures 1933-1934. Pages 278

[1]Visions Seminar

Miss Wolff: But is thinking in general terms a new acquisition? In medieval times did they not think in general terms?

Dr. Jung: I am speaking of the scientific spirit of modern times.

In the Middle Ages, or in the development of the Christian virtues, they thought in a different way, they thought of souls and of the individual welfare, what they could do for the people just near them.

In modern times the scientific spirit thinks of so many heads of cattle, so many virgins.

They take the poor, for instance, all together, no matter who they are, and count them as so many heads.

That is thinking in abstractions and handling the problem as if some mechanical contrivance could solve it, as if a scientific solution could be invented.

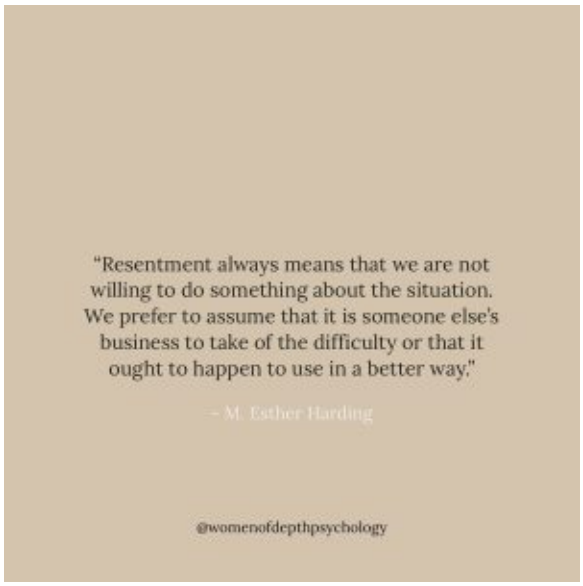
But the problem itself is utterly unscientific because it consists of individuals only.

This is also scientific, sure enough, but in the end it must be an individual problem. Visions Seminar, Page 1288

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=SXU701XEHLUT&dchild=1&keywords=jung+visions+seminar&qid=1615041

Resentment stems from the unconscious. **(2021-08-05 04:31)**

[paypal _donation _button border="5"]


"Resentment always means that we are not willing to do something about the situation. We prefer to assume that it is someone else's business to take of the difficulty or that it ought to happen to use in a better way."
– M. Esther Harding
@womenofdepthpsychology

[1]Esther Harding - The I and Not I

"Resentment always means that we are not willing to do something about the situation.

We prefer to assume that it is someone else’s business to take of the difficulty or that it ought to happen to use in a better way.

We do not definitely say, even to ourselves, that “Life” ought to treat us as favorer children; nonetheless, that is the implication.

Resentment stems from the unconscious.

It is based on an unconscious assumption of the way things should be, and when this expectation is not fulfilled, the individual is unable to react directly to the actual situation, because his assumption is not conscious to him.

I once knew a woman who never said that she did something, but always that it happened.

This gave a most curious impression that she just drifted through life without any conscious direction, and with practically no sense of responsibility towards her own life.

In her, the ego had been most adequately formed, but this did not prevent her from

having very strong reactions regarding her own comfort and her expectation of what was due to her.

Any frustration would be met by resentment, not by an effort to do something constructive about the difficulty." —M. Esther Harding, The I and the Not I

1. https://smile.amazon.com/Not-I-Development-Consciousness-Bollingen-General/dp/0691017964/ref=sr_1_1?dchild=1&keywords=esther+harding+not+i&qid=1616167247&sr=8-1

There is one significant Anima figure who Dr. Jung truly loved (2021-08-06 03:48)

[paypal _donation _button]

Image: ***The Ugly Duchess*** (also known as ***A Grotesque Old Woman***) is a satirical portrait painted by the Flemish artist [1]Quentin Matsys around 1513.

There is one significant Anima figure who Dr. Jung truly loved which is absent from “Jung in Love.”

Now I ought to preface my comment by stating that when I refer to “Love” I am speaking in terms above the most common connotation of “Sexual” and/or “Lustful.”

The Anima figure I am referring to is a Schizophrenic patient Dr. Jung treated during his apprentice years at the Burgholzli Asylum by the name of Babette S..

By all accounts from Dr. Jung's colleagues, including Dr. Freud, Babette was "phenomenally ugly"

Babette was considered to be " completely demented and given to saying the craziest things which made no sense at all" with Dr. Freud expressing what many thought in 1908 that "what you have found out about this patient is certainly interesting. But how in the world were you able to bear spending hours and days with this phenomenally ugly female?"

But Dr. Jung did treat Babette and learned much from her and devoted a significant amount of her story over half a century later in Carl Jung, Memories, Dreams and Reflections, Pages 114-145

Late in his life Dr. Jung discussed Babette with Laurens Van Der Post who writes of this touching love in his: "Jung and the Story of Our Time."

"But the feminine spirits that led Jung on his first essays were not beautiful at all: We have seen one representative already described by Freud as a "phenomenally ugly female" and she was by no means the only one." Laurens van der Post; Jung and the Story of our Time, Page 160

"Over the years Jung spent many hours with her and I was always impressed how what must have been his compassion for her in the first instance had been transformed into genuine affection if not love for her, judging by the clarity and warmth with which he remembered her in his own old age. Though he came to her too late to cure. her, he told me he learned far more from her than from any of his colleagues." Laurens Van Der Post, "Jung and the Story of Our Time, Page 113

One day, it is my hope, that a book could be devoted to this extraordinary living example of love. Lewis Lafontaine

[2]Jung in Love by Lance S. Owens

1. https://en.wikipedia.org/wiki/Quentin_Matsys
2. https://smile.amazon.com/Jung-Love-Mysterium-Liber-Novus/dp/0692578277/ref=sr_1_4?crid=IE7I7NTZVKUB&dchild=1&keywords=lance+s.+owens&qid=1616182659&sprefix=lanc

---

Sabina Spielrein - Love, death and transformation (2021-08-06 06:57)

[paypal _donation _button border="5"]

[1]Sabina Spielrein - Unedited extracts from a diary (1906/1907?)

Love, death and transformation - Two speakers

Of the two speakers, one reaches the summit of his art only when he gives himself up to passion: it is passion that warms his brain into life, irrigates it and forces his spirit to show its strength.

The other, to be sure, sometimes tries to present his case passionately, indeed violently and thunderously, but his success is generally poor.

He is soon expressing himself in an obscure and confused way; his exaggerations and omissions make one doubt the sincerity of his cause:

he himself begins to sense the lack of confidence that he engenders, and this explains sudden diversions into the coldest and most rejecting tones, which make the listener doubt the genuineness of his passion.

For this speaker, passion swamps spirit every time; perhaps it is even stronger than that of the first speaker.

But he is at the peak of his power when he resists the impetuosity of his emotions and, as it were, makes fun of them: it is only then that his spirit comes right out of its hiding place, a logical spirit, derisive, playful but nonetheless terrible.

The theory of transformation and its corollaries Let us take as our point of departure the case of a young girl who has had an unhappy love affair and whom marriage to another man has not spared from Dementia Praecox.

In her illness the complex manifests itself in a ‘sublimated’ form.

Even this case raises a number of questions, the first one being: from the oint of view of the preservation of the species, it is impossible to understand why one cannot love just any human being as long as he is in good health, why marriage has not been enough to eliminate the complex; it is impossible to understand why these endless tortures should beset a person who perhaps provokes only an ironic smile from the people around her, who is perhaps mentally and physically deficient.

You may say: ‘it is a perverse instinct’.

All that is true, judged from the context of the conservation of the species.

But from another point of view, the instinct is normal.

Let us leave aside the fundamental reasons as well as the aims, and let us continue to analyse: what really is this abominable thing called love?

The more developed the human being, the more importance this word assumes for him.

For a dog, there would hardly be a difference between love and sexual attraction; but a human being can only experience true and profound love a limited number of times; in most cases it will be only a passing fancy.

Two years ago you yourself asked me a question that you considered essential for determining my love for you: you asked me, ‘Do you have many points in common with me?’

My answer was an angry ‘no’.

So, one has numerous points in common with the person one loves.

Creatures who are very much like each other, like animals, are less discriminating in their choice; they also hardly ever suffer the sorrows of love (mark this); an untutored girl will find a lover very easily and if you need examples to prove this, remember Wilhelm Meister: you will find there a girl who remains single for a long time because she lives above her set.

Goethe says the same thing.

The more differentiated a person is, the more fatal the story becomes (let’s not confuse the two: I refer to the degree of love that a person is capable of, not a passing attraction).

We must not forget the fundamental difference between man and woman, which is also, provisionally, the rule.

Man wants to embrace, woman prefers to be embraced.

The reverse can only take place provisionally because men are on average more differentiated.

And what are the consequences of this?

Woman is more discriminating in her choice because it is more difficult to find a personality that fits the ideal; it is for these reasons that the woman is generally monogamous, when she truly loves; for opposite reasons, the man is less discriminating and is more or less polygamous.

As a remedy for infidelity, Forel proposes that a woman should be more able to share a man’s interests, be more of a friend, make herself more indispensable.

Forel is the man who dedicates his book ‘as a proof of his love and in homage’ to his wife – he bears

her the noblest of love.

You will find the same idea in Ibsen, in Nora for example.

A young man of the ‘people’ says to me: man is polygamous until he can find a woman he can truly love; then he becomes monogamous (short, transitory attractions excluded, of course).

Do you need examples from history?

‘Ivan the Terrible’ (1533–1584): his rule was gentle and beneficial during the years when his love for his wife and her influence guided all his actions; then he was monogamous.

He became ‘the terrible’ when his wife died, when his unsatisfied love wanted to be satiated – we may return to him later as an example.

This is the way men feel – can you contradict me?

We always see that a beautiful woman is the determining factor in a man’s choice – let us not get angry! What does that mean: a beautiful woman?

It is well known that there is no absolute beauty; the ideal of beauty was simply developed from female forms most frequently encountered, that is, from characteristics that proved most pleasing.

Beauty does not have to be linked to value, from the point of view of the preservation of the species – you know that only too well.

This is generally the case with degenerate people.

And is it not in fact degenerates whose ideas continue to survive, even if they present them in different garb?

If a generation of women, conforming to the utmost subtlety in their emotions and the way of life resulting from these emotions, eventually has a finer subtlety of forms, a purely mechanical sexuality is immediately applied to those forms. Innovators are rare, especially where an instinct is concerned, and it is still always the rule that a certain shape engenders sexual excitement, a shape which perhaps only simulates a resemblance or in which is to be found only a slight resemblance, but which is more than a similarity between two persons.

After all human beings and animals have similarities which are deemed sufficient by some to engage in sexual relationships; these people are even less discriminating in their choice because an animal can only correspond to a fraction of their personality; from this minimal affinity it would have to be concluded that one can be understood by a cow and confide one’s sublime feelings to her.

When she was still a child (an age when human beings and animals are close), a colleague of mine was tenderly attached to a dog: she always told him everything that was in her heart.

This usually took place in the forest and she often shed bitter tears; she was sure that the dog

understood her.

And this was true up to a point! If all else fails, you can even confide in a tree and you would certainly feel that the tree understands you, and through the soft movement of its leaves expresses its sympathy for you.

'And I went on hearing the rustling of the leaves, as if they were telling me: "come nearer, my friend, by my side you will find peace, etc., ad infinitum"'.

Thus one can love nature as a living being, and confide one's inner thoughts to it; for example find similarities between the storm in nature and the storm in one's own heart, and this similarity is real because our world is a part of the universal world or, if you prefer, a reflection of it.

That is why everyone loves nature, especially those who live very intensely; that is what forms the most important and powerful part of the personality.

To quote Nietzsche again:

'We must sometimes take a rest from ourselves by looking at ourselves from a distance and in depth, and with the same detachment as the artist, and by laughing at ourselves or weeping over ourselves; we have to discover not only the hero in us but also the madman, hidden in our [...] of knowledge, we must rejoice now and then in our madness so as to be able also to rejoice in our wisdom'.

The paper that I have written for the clinic about the value of reaction (Spielrein 1909),4 makes me think that we see our own pain in the soul of the other, that is objectively – hence the relief.

Every complex tries to transcend the limits of personality; every complex looks for its twin, its reflection and, when it is shown itself in the mirror, it laughs, even though for ego consciousness there is nothing to laugh at.

Freud's interpretation that laughter is born of the comparison of two different amounts of energy, the over-abundance of energy being eliminated by laughter, seems to me to be very plausible.

'Why?' – that would take us too far, but it is a fact that work done as a team (not to be confused with work which is said to be done together but is not in fact so) is much easier; it is a fact that a shared sorrow is easier to bear.

That means that if the same complex is found in both one's own soul and the mirror, that is to say transformed (everybody thinks –outrageous though it is – 'look! I am master now!'), the two act as one, and it is 'from the accumulation of energy that must have met some previous resistance' (Freud) that laughter is born.

Art is only a complex which has found its independence or which 'having turned wild,

wants to express itself fully' (your words) or 'wants to be transformed' (my words). When the artist creates, it is not the manifestation of the need to communicate something to the world.

It is rather that the complex itself simply wants to emerge!

The artist can spend a long time admiring his work, keeping it to himself, until he finally feels the need to have it understood by others. (Is not laughter born here because there is no resistance to what is beautiful?)

In science too a thought – whatever it is – which has been formulated after much anguish needs necessarily to be understood by others.

It seems to me that researchers for whom celebrity is essential are rare.

To love glory is to want to have everyone's attention focused on oneself: this can only be a dominant characteristic among 'normal' people who do not feel the force of their own personality.

To those whose thoughts have been born of prolonged suffering, their thoughts are much more important than glory; at the most glory would be but a means of being better understood and of remaining alive eternally.

Or perhaps – I must correct myself – celebrity is important for those artisans of science who look upon it as a means of attracting general attention to themselves.

Those for whom thoughts have been born of long suffering and form an integral part of their personality, might at the most desire glory as a way for them to be better understood and to live eternally.

Only someone who, for example, has the same feelings as Galileo can understand me: Galileo,

whose words 'And yet, it turns', are believed to express the individual's life –but more about that later.

I come back to the apparent contradictions in sexual life;6 and this is because associations to death are sexual associations.

But I shall come back to this.

Looking at popular poetry – which must be taken into consideration as it always contains truths – we find that sexual power is considered to be demonic power, a destructive force; the sexual act is a sin!

Where does that come from?

How is it that everyone always puts up so much resistance to sexual feelings?

Why are they hidden, why are they felt to be unbearable, why can they be expressed only in a sublimated or symbolic form?

Why does every young girl (and perhaps also young man) have to live through a period of extreme apprehension of everything sexual (even if she has no idea of the pains it may engender)?

There is an indication here of a contrast between sexuality and the rest of the personality, a contrast which reaches a climax when sexual feelings begin to manifest themselves – as borne out by the numerous psychic problems at the time of puberty – until the 'demonic' instinct subdues in part the inner personality and is partly subdued by it.

Why is it that this contrast is felt to be primary? (Primary emotions are always the most powerful for they act as logarithms of excitement.)

Why is it that we do not accept this? What is this strangeness? You must not forget for an instant

that present sexual feelings are not genuine but tamed.

One day I asked a passionate and healthy young woman: 'How can one find out if one is in love?

It is also possible to want to take your mother in your arms and kiss her, isn't it?'

She explained: 'When you kiss your lover, you want him to die of your kisses and you want to disappear into him (she used another very characteristic word) etc.,' – there is an infinity of expressions.

The most elevated instincts always present themselves as murderous instincts.

To begin with there is the little brother who calls the kitten: 'Puss! Puss! My little darling! I

love you!

I am going to torture you and make you die!'; besides there is the well-known fact that lovers love to tease and torment each other, and moreover there is martyrdom and crimes of passion.

Everywhere you see the pleasure involved in destroying and dying.

Young people have a strange need to sacrifice their lives for a great cause, a 'nobler' cause.

The psyche surrenders in the face of this demand which is made in a very clever way.

But that can also happen with any wish, however mild, the wish for example for an eight-hour working day; if a very large number of people wish for something and demand it simultaneously, then this feeling becomes so powerful that it takes over the personality; after that the feeling cannot find satisfaction unless it is the only one, unless the other minimal part of the personality is crushed.

And that is how young people, completely transformed by their desires, strike magnificent poses, torches in hand, pathetic speeches on their lips, and leap to their death.

Let their desire live eternally in this new fascinating form – let everything else perish!

Basically, all complexes feel the need to mould the whole of the personality to fit their function, and when a complex manifests itself more than its environment

allows, one talks then of an excess of feeling; its author is moreover seen as an impostor, or he is accused of not being serious, depending on the mood.

But every person puts on an act, or else ‘acting the fool is altogether relative’.

Up to what point this is the case depends on the degree of intensity of the complex.

At its climax, the complex is in the end capable, as I showed earlier, of sacrificing the whole individual to achieve its ends, but it is only that, a ‘sacrifice’.

The death of a person constitutes the nature of only one complex –the sexual complex.

Every individual must disappear as such. In the case of an amoeba the whole ‘personality’ in fact literally disappears; in the case of human beings or other animals, only a fraction disappears (I cannot find another adequate word).

But the instinct is always one of death, the annihilation of the personality, two individuals fused into one.

This is how one can explain the numerous representations of the instinct as a destructive force, demonic, etc., … This is also how the resistance of every personality to the sexual instinct can be explained; I do not imply here that two people who feel a sexual attraction wish to be constantly fused into one unit or anything like that.

Sexual feeling is always tamed by other feelings; even during the sexual act, it is suppressed considerably, otherwise you would be facing a passionate killer or a martyr.

I mean that, by destroying, the man wants to annihilate himself while the woman wants to be annihilated.

One sees men as martyrs often enough.

You also see often enough how cruelty towards others is linked to a person’s own martyrdom.

For example, ‘Ivan the Terrible’ who was also a martyr: after every action he did penance; he was also very pious. Indeed – I don’t know!

Maybe one should regard martyrdom here as ‘feminine’ nature, as a contradictory feeling!

Among very passionate artists like Wagner one must look beyond death for the culminating point of love.

His heroes must die. Siegfried dies and so does Brunnhilde with him; it is thus that the domination of the idea of love is expressed!

‘The race of gods has died away like a breath, I abandon the orphaned world; I now show the world the place of my most sacred knowledge’:

No lands, no treasures,

No divine splendour,

No house, no court,

No princely pomp!

No obscure alliance,

No false treaty,

Neither the hard law

Of false custom!

Love offers to the lover

Only beatitude in pleasure as in sorrow!

It is when it is placed beyond death that a complex attains the sublime.

I would have explained it here in the same way, even if I had not known the essence of the sexual act, and if I did not constantly have these numerous examples illustrating the ‘wish for annihilation’, the destructive instinct.

In the Vaisseau Fantôme (Ghost Ship), the culminating point of love resides in death or beyond

death. ‘I will remain faithful to you until death!’

These are my final impressions.

You yourself of course know of enough situations where the man kills the woman and kills himself afterwards; or the other way round.

Here is enough material for analysis!

I must end this soon for classes begin tomorrow – let us summarize therefore: the sexual instinct – an instinct which is there to renew the whole personality, a partial case of the transformation instinct which every isolated complex possesses! Sexual attraction – attraction of similar people (people with the same nature – only partially so when people are less differentiated).

Similar people, in the sense that 'what looks alike, comes together and the 'opposites meet'.

A person who no longer likes smoking can understand a smoker, but not someone who does not know what smoking is.

Nobody really knows what makes up an individual.

A person consists of feelings and counter-feelings in different proportions.

When the relationships are too similar between isolated complexes, they would disturb the oppressed part of the psyche, that is why people who are very much alike do not go well together.

Both positive and negative emotions, but emotions that are nevertheless similar, can arouse sexual attraction.

The 'negative' emotions can be explained by the fact that repressed feeling is more active.

No! That is not even necessary!

The man embraces, the woman is embraced, and that is why there occurs this remarkable phenomenon that you, for example, would not wish to say anything else than 'my baby', while your wife would most likely say 'our', if not 'my husband's young child'.

It is you that you loved in the baby and your wife loved herself in you.

And the phenomenon that dictates that one must continue to love the first image of the beloved, even when the love has died, needs to be emphasized; one loves one's ideal in the other; a short separation strengthens love because one prefers to remember the ideal image.

But the ideal is nothing other than that which is deeply anchored in the psyche as a result of an infinity of circumstances.

The similarity of ideals, emotions, and experiences arouses the attraction.

Sometimes one ideal, sometimes another may feed the psyche, which explains the change in sexual taste.

But the more ideals the lover has, the more lasting is the love.

Some circumstances make some people more accessible to each other.

I believe it is Turgenev who explains this: ‘If a woman regrets something – one knows what will follow’.

If you feel pity, that means that you put yourself in the same situation; the same complex fills you momentarily and similar complexes regulate sexual feelings.

If they are two people of the same sex, a loving, light eroticism occurs; if they are not of the same sex, then the attraction goes deeper.

This explains the sexual affection between a patient and her doctor who are in a psychic relationship.

It is not the sexual feeling that is uppermost, otherwise one could choose any man for one’s doctor.

One goes to the doctor because one needs to be free of a complex, one confides in the doctor because one knows, or notices, his interest and sympathy; the interest corresponds to understanding, that is,

to possession of the same complex.

Hence the sexual feeling. It is not at all necessary for one to react with a sexual complex.

All sympathy between man and woman arouses sexual feelings.

The sight of two magnificent grey eyes may accentuate the sympathy because those eyes by themselves are very eloquent, that is, they are linked to a certain powerful emotional complex, and perhaps express a certain mode of feeling.

The sexual feeling aroused by the same complex disappears as soon as other complexes, which are no longer feltin common, besiege the psyche (besiege in the sense that they ‘become more powerful’).

Let us now examine the transformation of the sexual complex.

Sexual feeling is the origin of a series of representations which we summarize as a sexual complex, in the narrow sense of the word.

But as every strong complex provokes a sexual complex as soon as the partner feels it at the same time, it becomes part of the sexual complex itself.

In this way, the most significant part of the psyche may become the sexual complex, and the magnitude

of this cannot be assessed. In the broader sense of the word the totality of the sexual complex, hence the emotions felt for the lover, including all that has been felt simultaneously with him, must now (in the case of an unrequited love) be transformed in its entirety.

The person to whom this is made known assumes great importance.

If the transformation takes place between a man and a woman, the mutual feeling may provoke a new sexual attraction.

Transformation may also take place in the form of artistic work; one is not then linked to a particular person and it is a safeguard against new loves.

Thus the sexual complex in the broad sense of the term can become a powerful motive force, especially in art, but that does not necessarily follow.

It does not follow when, for example, ideals press to be consolidated by a sexual transformation, when nature's charm is felt by a man in the shape of a woman, that is as a resonance of the ideal in a woman; it is in fact only the consequence of the instinct of transformation or the instinct

of self preservation in every complex, that it also wants to be strengthened through the sexual act.

But it is not the sexual feeling which has become the

motive force of art etc.; it is the instinct of transformation which every complex possesses, and since each aspect of the personality wants to make its presence felt, the sexual complex also possesses a transformation instinct; and the sexual act is but a particular aspect of this transformation whose

function it is to establish a context that is new but also adapted to the same complexes.

Considering its nature, sexual feeling does not need the transformation instinct, but it is present nonetheless; yet the transformation instinct needs the sexual feeling, the latter being a necessary component of the first; otherwise how would the combinations survive?

They would end up dying.

As I have already said, complexes that necessitate transformation are not necessarily linked to the sexual complex; thus a painter who has just experienced a storm at sea can eternalize it in a painting without sexual feeling having anything to do with it; but even if it were also present, it is not the sexual feeling that would have made the artist paint: it is simply the 'complex gone wild which had to emerge, which needed to find full expression'.

The sexual complex equally aroused would also be equally transformed.

People like Marx, for example, who have dedicated their life to social problems, believe that the source of all feelings lies in socio-political relationships; according to this belief, all emotions, and thus science as well as art, should be modified by the influence of the new social order.

Isn't this a huge exaggeration?

We are totally ignorant of the cause of feelings, and it is impossible for us ever to know

it!

One could at the most discuss the foundations of feeling; it is clear to me that the foundation, or the alpha or omega, of feeling is the transformation instinct, which could eventually be satisfied by the sexual act.

II

You see: I do not love you now, that is, not in the ideal sense – no, and this state is much more dreadful than death.

Nothing matters to me … The preservation of the species is more important than the preservation of an individual, we know that.

Why don't you want to kill me, if you love me even though you know that I am a degenerate?

But that does matter to me – and when I can explain that, I shall be free! I understand very well that you are older and that you have all the other respectable qualities, but one should not exclude the fact that in the circumstances a child can think rationally – on the contrary. And that is why I am taking the risk.

As proof that everything converges towards the preservation of the species, you have given an example that could also very well serve as proof against yourself.

The woman lived on in her two children; but why were they not identical to her?

Why does love exist and not only coarse sexual attraction?

Why are species which are more intellectually developed more discriminating in their choice?

How can sexual feeling be diverted to something else, or rather, does this conform to the point of view that everything tends to promote the preservation of the species?

I beg you, do not be impatient straight away!

I do not want you to take this the wrong way.

There is a fundamental difference between your concept and mine and if we are not in agreement, I will not be able to prove to you why some phenomenon or other seems to me to have a different cause, and that torments me.

This is what I think.

The final goal and problems of this kind – nonsense –!

What strikes me as the highest form of unity that can be attained – is the power of inertia (Beharrungsvermögen) and the instinct of transformation.

The preservation of the species is but a part of this instinct, and that is very important as it explains a lot of things.

Wait a little! If you consider for a while the world of art, you see the following:

plastic art represents first personal ideologies; this means that a warrior does not necessarily represent a girl but the ideal of a warrior etc.

I have in front of me my little brother's drawings; I can send them to you for you to analyse.

It is one's own personality and immediate environment that one expresses; the more developed the person, the richer the personality, because it is more marked by the environment.

A remark of Leonardo da Vinci is deeply embedded in my mind: he said (more or less) that every hand imitates involuntarily its own body forms; when I was still at the lycée, I had noticed that we girls drew only female figures while the boys preferred to draw men (we do not have mixed physical education classes).

This could be explained by the context.

In poetry too, we see objects expressed differently and one can say again that one is expressing oneself.

It is difficult for me to prove this through German literature as I am not very familiar with its writers; in our culture on the other hand Gorky, the 'vagabond' (or whatever else you want to call him), describes a number of 'vagabonds' of this sort.

Dostoyevsky, the hysterical epileptic, has only hysterical epileptic characters.

Andreyev – 'Madness and terror' – has only mad and terrible characters. Gogol, who brims with humour, has corresponding characters.

But why go that far?

I have recently experienced something weird myself.

A girl of my age, and whom I did not know at all, for some strange reason asked to talk to me.

She wanted to ask me several questions and I gladly promised to answer.

(I knew that people's complexes are so different from mine that she would not be asking me anything

dangerous.)

These are her questions: have you ever felt that things you were saying were comprehensible only to you? etc., … I do not know what each of us said; I explained to her in detail how we all end up telling our own stories, how we use the method of questioning eventually

to reveal all, just in the way that was being demonstrated, how the complex makes use of all possible ways to get transformed.

For us, this means that a part of the ‘ego’, that is the complex, wants to be assimilated and transformed, even if this contradicts the rest of our conscious contents; the young woman directed the conversation towards the Jews; after some time she quickly went back to the previous subject and said: ‘You are somebody who thinks’.

And now for the last art form – music – that is again nothing but the ‘personal expression’ or rather more accurately the expression of the rhythm of a complex. ‘In this connection’, a small digression.

I have thought a lot, of course, about Dem. praec. (Dementia praecox) which is characterized by

strange stereotyped behaviour (such as getting up at regular intervals while it is possible to work perfectly well in between etc., …).

I cannot say for sure, but I have a small hypothesis (cf. muscular contractions, tetanus as a result of too much excitement all at once).

I do not think of feeling as a shock but as a series of waves; ordinary psychic life is like the still waters of a lake.

When a boat goes across, you have a rhythmic series of waves which is like a fairly strong feeling; I have felt on innumerable occasions that an affect provokes a rhythmic movement: one walks up and down, one rubs one’s hands together, one dances or sighs in a rhythmic sequence; it is this that easily explains the opposite, that is, why it is so easy to walk or work to rhythm. If the interval between two wave crests is long enough, one can work very well in that time – I have, for example, had the experience of some stupidity annoying me considerably; I was nevertheless able partly to listen to

the physics lesson, but each time the nasty business came back to my mind, I clenched my teeth and said: ‘Go to hell!’.

The complex could remain unconscious as far as Dem. praec. is concerned, because consciousness requires a certain amount of light; only think of symbols!

A symbol is nothing else but a lateral association which has only a little of the feeling of the main association.

And you can also see well enough that it is things which are overloaded with affect that are symbolized, especially those that refer to sexuality.

You will perhaps say: ‘Sexual matters, certainly, because they are repressed’?

But that would explain nothing. What does ‘repressed’ mean? And why are they ‘repressed’? Is their emotional load positive or negative?

Here yet again is a cardinal point.

In itself every complex has a positive charge, but if we look at the psyche as a whole, the strongest complexes almost always have a negative charge – Why?

It is simple – because the other complexes have a power of persistence and do not want to be annihilated by the stronger one.

It is then that the whole of the psyche bristles with hostility towards a stronger complex.

Do you think that amnesia occurs as a result, brought about by the force of the counter-representations? (repression).

I hardly think so: a counter-representation need only itself become conscious – everything else does not have to become unconscious too (a law of physics: in every movement the force is equal to the resistance).

When a mother loses her child, the 'repression' should incite her to think that 'the child is alive', and not induce a total amnesia or what is clearly the case in sexuality: when the contrasting representation brings about amnesia, the whole chain of associations should disappear, seeing that the resistance ought to decline or increase in proportion to the force (otherwise it would be impossible for a complex which is known to have a variety of characteristics to disappear); but we see that this is not the case, for symbols remain.

And now let us go back to the subject – You see that as regards sexual choice, one not only chooses people with the same nature but those who have the same ideals, that is people who can assimilate and transform the combination in question; as the ones whose instincts or ideals are not adapted to nature perish, only those are left whose ideals possess the necessary qualities for the preservation of the species.

He who does not fit into this scheme is called disabled – the more developed social life is, the more numerous are the ways of transforming the personality, up to a certain point, and that is when it is possible for the sexual component to take a back seat.

This does not mean that sexual energy can contribute to a love of music or something of the sort,

but that there is a common amount of energy, and the more of it is spent in frankly sexual transformation, the less of it is left for anything else, and vice versa.

You can see this particularly clearly in women who are destined to find renewal specifically through sexual procreation: when this kind of transformation is dominant, the woman is more discriminating in her choice, and the more originality she has, the harder it will be for her to find a husband.

As a woman is less able to rely on spiritual transformation because – at least temporarily – her fate is determined by sexual transformation and she is therefore not independent enough; we witness the well-known phenomenon of a woman looking for a man who can lavish attention on her; among the uncivilized this might perhaps manifest itself in the man espousing her feelings or instincts.

You certainly know that one always finds similarities with the person one loves and vice versa.

As psychic attraction causes sexual attraction, it is clear that some psychic feelings are closely linked to

corresponding sexual emotions; especially where persons of the opposite sex are concerned.

All things considered, it is wrong to apply the term ‘libido’ (that is ‘sexual feeling’ in a limited sense) to art or science: the root of affectivity is not a special sexual feeling, but a power of inertia and an instinct of transformation which can eventually verge on the sexual side, in which case it would then be called ‘libido’.

I would not attach so much importance to the form, if erroneous expressions did not so often lead to false ideas.

I must adopt an extreme position where you are concerned because you never admit, in the enthusiasm

of your new theories, the possibility of non-sexual transformation.

Thus, in the case of Mother, you cannot conceive of the simple fact that, though she does not have the least sexual affinity with her former lover, she cannot bear a caricature of him to live on in the noble part of her psyche.

The same thing is true for me in my relationship with Prof. Bleuler, for whom I do not feel the least sexual attraction; the same goes for me as regards all colleagues for whom I have some esteem.

It is far better to be not understood by people at all than to be misunderstood; the latter is a dreadful thing.

I hope that I haven’t been writing in vain till gone one in the morning!

If you feel like throwing away the letter, let me rather have it back: I will work later on the ideas I have written out here.

Try carefully to understand me; during the treatment of hysteria, two separate things must be taken into consideration:

1. 1 Make it possible for the psycho-sexual component of the ego to transform itself (most of the time or always?) (whether this be by means of art or a simple reaction – as you wish); in this way that component is constantly weakened like a phonograph record going round and round.

What's more, the feeling brings about corresponding innervations and the psyche does not exhaust itself by resisting them.

1. 2 Might it not be necessary perhaps, more often than it seems, to prevent as much as possible the excitement of a psycho-sexual expression by deflecting the feeling towards other components of the ego?

It is dangerous to attach too much importance to the complex, to feed it with new representations; only an artist can live in this way, and even for him there are certain limits which are beyond his strength: in other words the rest of the psyche ends up being hostile to the complex.

As for me, my family has seen to it currently that, taken away from my studies, I am right in the middle of the complex again.

The desolation is once again limitless.

Will I be able to come out of it safe and sound?

III

Do not act in the first flush of excitement: this principle of mine is a good one.

I am indeed very tired at the moment, but calm, so it seems to me.

Yesterday's conversation seems to me like a bad dream, which continues to oppress me.

Yes!

Now the moment has come for me to react! Should I 'play the ambitious one'? Or the role of the righteous, offended woman?

That would mean lying to myself and to you. Ah! If my whole being could tell me that I am right!

And even then, it is terrible to me to hear you speak to me in this way.

Still you must be aware that my 'unconscious' does not want to have anything to do with what your 'unconscious' rejects.

Things are such that I can (indeed must) be frank, but not you.

The fact that I abuse this outspokenness is for me a constant source of censure, but how can I act differently?

The complexity of the situation makes me adopt the unnatural role of the man and you the

feminine role.

I am far from attributing some kind of absolute meaning to what has been said; I perfectly understand that you must offer resistance, but I also acknowledge that, for myself, resistance excites me.

I am also very conscious of the fact that if it all depended on me, I would be resisting desperately

with all my might.

The word has raised a storm, a lot of nonsense has been written, and then rewritten all over again.

I have just come back from my violin lesson and my heart is full of softness. O you! If only you knew how dear to me you are, without the least thought of the child.

Isn't the wish to bear your child really the wish to possess you at least in a smaller version?

Isn't this the wish to offer to you, in the eyes of all, something special?

Yes, if it were a bond of friendship that linked me to you!

But you seek to stifle any strong feeling that you may feel for me.

The result is that you are all diplomacy and lies.

The result is that half-unconsciously you are looking for ways to divert me, by making me look again at Dr Binswanger's work, which is as clear as spring water.

Must I explain it all to you? What's the use?

First, you are probably aware of most of this and, secondly, you would undoubtedly be forced to deny it all.

Previously you could discuss more abstract subjects with me, you would show me various things either at the laboratory or at your house, such as pictures or old books; these days anything that has no close relation to the sexual complex you call 'reading a paper' and you do not like that because the power of the complex is such that you are not fully master of it.

I ask myself the question: are people always so stupid where they themselves are concerned, or is it that you do not want to admit it?

But it would be remarkable with the analytical qualities that you have, that you should not have noticed the pathological rigmaroles you reserve for my benefit!

Let us nevertheless go back to our conversation of yesterday.

After an eternally long pause, which is even more noticeable in view of your well-known eloquence,

you tell me the story of S.W.

It is quite clear that the comparison supposes a similarity of situation, otherwise why would you come back to what is ancient history?

It is obvious that in your mind, the young woman represents you and not me (when you wished to talk about the refinement of your unconscious).

You say now that the young woman's unconscious (not yours) had a remarkably refined quality, and then there is the remarkable fact that you held the young woman in greater esteem than anybody else, and that you thought she was destined for you.

But in the end the young woman began to tell incredible stories, which disappointed you and made you break with her.

And this is supposed to be proof of the refinement of your unconscious?

You might make others believe that!

Not me, who thinks otherwise: you have felt that 'the young imp' was getting to be dangerous for you and you have called for help (cf. 'to have – a child', 'to put on a hat'); help came, though it took time to get through the fire.

'Yes', you finally managed to say, 'a few years ago, I knew a similar woman; she too seemed to me like a goddess, but in the end she turned out to be just a flighty girl'.

I do not feel at ease talking to you like this. Yet what can I do?

I cannot allow you to defend yourself by humiliating me.

This is infinitely more terrible to me than if I were to die so that you could have peace.

What must I do?

I totally agree with you that we should never speak to each other again about the unconscious.

I am going to Locarno, and hope that new sensations and time when I will not be seeing you will help to clarify the situation.

At the moment my mind is on fire and I write mechanically.

And then I have this idea:

when at university I felt a justifiable rage, Miss Tloroff said that I had ‘blood-spattered boys before my eyes’.

The phrase is from Boris Godounov, Pushkin’s celebrated work; it is an image which is often used when somebody is really furious.

But why did this phrase come to my mind just then?

Another follows immediately: ‘yes, wretched is he who does not have a pure conscience’, taken

from the same monologue.

You probably know that Boris Godounov was a Russian Tsar; though he only ruled for six years, his reign was beneficial to Russia, at a very troubled period. He was certainly not an ordinary person.

But not being of the tsarist line, in order to seize power, he had to have the young heir to the throne (a child of nine) murdered.

That child was the son of Ivan the Terrible, and his future could well be imagined.

In Pushkin’s tragedy, Boris Godounov is a very kind person. His real gifts are in proportion to his

passion to rule.

Listen to his monologue: ‘It is now six years that I have been on the throne and my soul does not know peace’ etc., … ‘O my people! I wanted to obtain for you wealth and glory, win your love by looking after you, but I have had to renounce my folly: the masses do not understand the great when they are

alive, they only respect the dead’.

It is then that the mention of blood-spattered boys and a bad conscience comes.

Briefly, he died soon after in a popular uprising (a natural death; cf. what you say about death when it happens at the right time) and later his two children were murdered.

I am evidently disturbed by not having a clear conscience, but it is only an impression, for I am not afraid.

Fate takes its vengeance on the Tsar.

As a matter of fact, my crime would be that of borrowing you from your wife, but after all it is also my man that is being borrowed, and momentarily I do not care at all!

Besides, what am I saying? I do not have the least desire to borrow you from your wife! ‘It does not pay to frighten foxes, as is well=known; if you wish to protect your poultry-yard, watch over it well!’

That is the devil whispering in my ear. That will do!

This business is getting me down.

My soul has lost its softness. The devil won't let me talk.

1. III

I am so tired of turning things over and over in my mind continuously!

Should I write this or should I not, as I do not want to read this letter again?

And yet, I had to write it!

For I cannot bear you to speak to me in this way: either we decide that we no longer discuss such areas, or if we do discuss them, I must respond to your remarks as I see fit.

My wishes cannot of course change as a result of one conversation, because there needs to be a long period of conscious reflection for it to be effective.

But my wish has never been formulated thus: 'I want to bear you a child'; for this means first of all: 'I agree to give you up for good'.

And this seems possible to me only in those isolated moments when I feel deeply offended by you; it is then that the desire to have a child by you dominates everything.

But, otherwise, I cannot do it, and that is why I myself fight rather strongly against the complex.

I am usually frightened by the thought that our relationship might no longer be as beautiful as happens with the most unselfish friendship.

But at the same time there are moments when the fact that I will never have a child by you seems unbearable to me.

When the time comes for me to take my final leave of you … then I do not know…

But that is not yet for tomorrow; we do not know what fate reserves for us and I do not exclude the possibility that I may fall in love with somebody else; and that you have, where I am concerned, another destiny.

It is the devil that makes me talk thus to you because just now the devil is oppressed.

You would be highly mistaken if you believe that I correlate my happiness with a great destiny.

I have never believed that my son was destined for me; I know too well that he will have his own life to live and that he belongs to me as little as I do to my parents.

It is then that I realize how alone I am.

But one must not think of oneself; the dark powers of destiny use us as they see fit, without worrying the least about the person's own wishes …

Notes

1.The extracts first appeared in French, translated from the German by Jeanne Moll, in Le Bloc-Notes de la psychanalyse, 1983, No. 3. They are in three parts, most probably written at different dates.

'Love, death and transformation' was the title given by Jeanne Moll to the French translation. The German documents are in the private archives of the descendants of E. Claparède. Page 156-170

1. https://onlinelibrary.wiley.com/doi/10.1111/1465-5922.00221

Carl Jung: that would be the main aspect of anahata; that is quite possible.
(2021-08-06 07:39)

[paypal _donation _button border="5"]

[1]Visions Seminar

Dr. Jung: It would be anahata as understood by the animus.

Miss Wolff' It seems to me that the specific functions of the heart and lungs are important, and I think Mrs. Sigg's point would be symbolic,
that the heart functions in and for the body itself, whereas in the lungs there is an interchange with the outer world: they either take in air, or they give it out-they relate the subject to something outside.

Dr. Jung: Yes, that aspect comes in too.

But I am not quite certain whether it would not be the other way round, whether instead of golden lungs she should have a golden heart.

Miss Wolff: I mean the lungs might be emphasized because she is apparently still in the condition where she wants to get the spirit from
outside, instead of having it in her own heart.

Dr. Jung: But I am not so sure that it is an attempt to get the spirit from outside.

It is true that the lungs have to do with the interchange with the outer world and the outer air, and it looks as if to her that would be the
main aspect of anahata; that is quite possible.

But I am still doubtful; I think we shall get further light on it from the next symbol, the tongue of the serpent. Visions Seminar, Page 1234-1235

1. https://smile.amazon.com/Visions-Notes-seminar-1930-1934-Bollingen/dp/0691099715/ref=sr_1_1?crid=SXU701XEHLUT&dchild=1&keywords=jung+visions+seminar&qid=1615041

Jungosophy Instagram Images (2021-08-07 05:11)

[paypal _donation _button border="5"]

[1]Jungosophy on Instagram

Note: All images on this page were found in Instagram under "Jungosophy."

001 Spirit, like God, denotes an object of psychic experience which cannot be proved to exist in the external world and cannot be understood rationally. This is its meaning if we use the word "spirit" in its best sense. Carl Jung, CW 8, Page 329, par. 626.

After this more general discussion I would now like to come back to the concept of spirit, which we were unable to grasp from our former realistic standpoint.

Spirit, like God, denotes an object of psychic experience which cannot be proved to exist in the external world and cannot be understood rationally.

This is its meaning if we use the word "spirit" in its best sense.

Once we have freed ourselves from the prejudice that we have to refer a concept either to objects of external experience or to a priori

categories of reason, we can turn our attention and curiosity wholly to that strange and still unknown thing we call "spirit."

It is always useful in such cases to take a glance at the probable etymology of the word, because it often happens that a word's history throws a surprising light on the nature of the psychic fact underlying it. Carl Jung, CW 8, Page 329, par. 626.

002 But if you want to go your individual way, it is the way you make for yourself, which is never prescribed, which you do not know in advance, and which simply comes into being of itself when you put one foot in front of the other. Carl Jung, Letters Vol. I, Page 133

There is no single, definite way for the individual which is prescribed for him or would be the proper one.

If that's what you want you had best join the Catholic Church where they tell you what's what.

Moreover this fits in with the average way of mankind.

But if you want to go your individual way, it is the way you make for yourself, which is never prescribed, which you do not know in advance, and which simply comes into being of itself when you put one foot in front of the other.

If you always do the next thing that needs to be done, you will go most safely and sure-footedly along the path prescribed by your unconscious. Carl Jung, Letters Vol. I, Page 132-133

Lukifer Aurelius
Every transformation demands as its precondition "the ending of a world"–the collapse of an old philosophy of life...

003 Every transformation demands as its precondition " the ending of a world" — the collapse of an old philosophy of life. Carl Jung, Man and His Symbols, Page 295

Every transformation demands as its precondition " the ending of a world" — the collapse of an old philosophy of life.

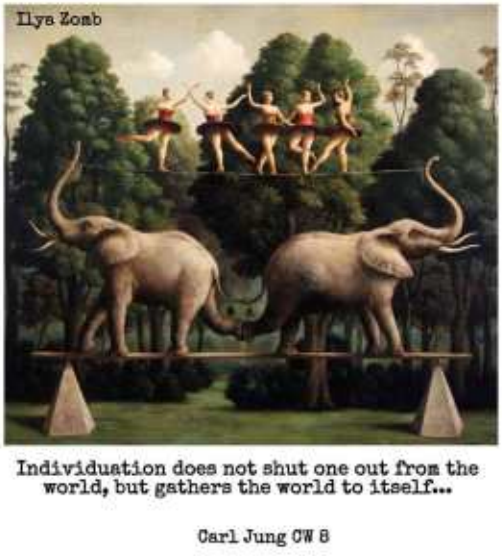
As Dr. Henderson has pointed out earlier in this book, at ceremonies of initiation a youth must suffer a symbolic death before he can be

reborn as a man and be taken into the tribe as a full member.

Thus the scientific, logical attitude of the engineer must collapse to make room for a new attitude. Carl Jung, Man and His Symbols, Page 295

Lukifer Aurelius
When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia, and from there, my phoenix ascended...
Carl Jung, The Red Book, Page 274

004 When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia, and rom my phoenix ascended. Carl Jung, The Red Book, Page 274.



005 Individuation does not shut one out from the world but gathers the world to oneself. Carl Jung, CW 8, Para 432.

To one familiar with our psychology, it may seem a waste of time to keep harping on the long-established difference between becoming conscious and the coming-to-be of the self (individuation).

But again and again I note that the individuation process is confused with the coming of the ego into consciousness and that the ego is in consequence identified with the self, which naturally produces a hopeless conceptual muddle.

Individuation is then nothing but ego-centredness and autoeroticism.

But the self comprises infinitely more than a mere ego, as the symbolism has shown from of old.

It is as much one's self, and all other selves, as the ego. Individuation does not shut one out from the world, but gathers the world to oneself. Individuation does not shut one out from the world but gathers the world to oneself. Carl Jung, CW 8, Para 432.

And thus I went out in that night (it was the second night of the year 1914), and anxious expectation filled me.

I went out to embrace the future.

The path was wide and what was to come was awful. It was the enormous dying, a sea of blood.

From it the new sun arose, awful and a reversal of that which we call day

We have seized the darkness and its sun will shine above us, bloody and burning like a great downfall.

When I comprehended my darkness, a truly magnificent night came over me and my dream plunged me into the depths of the millennia, and from it my phoenix ascended. Carl Jung, The Red Book, Page 274.

006 A symbol does not disguise, it reveals in time. Carl Jung, CW 18, Para 483

If the contents of dreams agree with a sex theory, then we know their essence already, but if they are symbolic we at least know that we do not understand them yet.

A symbol does not disguise, it reveals in time.

It is obvious that dream interpretation will yield one result when you consider the dream to be symbolic, and an entirely different one when you assume that the essential thought is merely disguised but already known in principle.

In the latter case, dream interpretation makes no sense whatever, for you find only what you know already.

Therefore I always advise my pupils: "Learn as much as you can about symbolism and forget it all when you are analysing a dream."

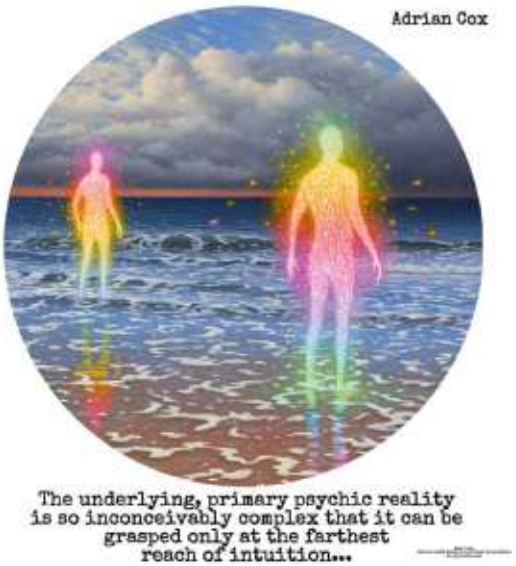
This advice is so important in practice that I myself have made it a rule to admit that I never understand a dream well enough to interpret it correctly.

I do this in order to check the flow of my own associations and reactions, which might otherwise prevail over my patient’s uncertainties and hesitations.

As it is of the highest therapeutic importance for the analyst to get the message of the dream as accurately as possible, it is essential for him

to explore the context of the dream-images with the utmost thoroughness.

I had a dream while I was working with Freud that illustrates this very clearly. Carl Jung, CW 18, Para 483


Adrian Cox
The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition...

006 A symbol does not disguise, it reveals in time. Carl Jung, CW 18, Para 483

If the contents of dreams agree with a sex theory, then we know their essence already, but if they are symbolic we at least know that we do not understand them yet.

A symbol does not disguise, it reveals in time.

It is obvious that dream interpretation will yield one result when you consider the dream to be symbolic, and an entirely different one when you assume that the essential thought is

merely disguised but already known in principle.

In the latter case, dream interpretation makes no sense whatever, for you find only what you know already.

Therefore I always advise my pupils: "Learn as much as you can about symbolism and forget it all when you are analysing a dream."

This advice is so important in practice that I myself have made it a rule to admit that I never understand a dream well enough to interpret it correctly.

I do this in order to check the flow of my own associations and reactions, which might otherwise prevail over my patient’s uncertainties and hesitations.

As it is of the highest therapeutic importance for the analyst to get the message of the dream as accurately as possible, it is essential for him

to explore the context of the dream-images with the utmost thoroughness.

I had a dream while I was working with Freud that illustrates this very clearly. Carl Jung, CW 18, Para 483

007 The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition… Carl Jung, CW 16, Para 345

The word “mother,” which sounds so familiar, apparently refers to the best-known, the individual mother—to “my mother.”

But the mother-symbol points to a darker background which eludes conceptual formulation and can only be vaguely apprehended as the hidden, nature-bound life of the body.

Yet even this is too narrow and excludes too many vital subsidiary meanings.

The underlying, primary psychic reality is so inconceivably complex that it can be grasped only at the farthest reach of intuition, and then but

very dimly.

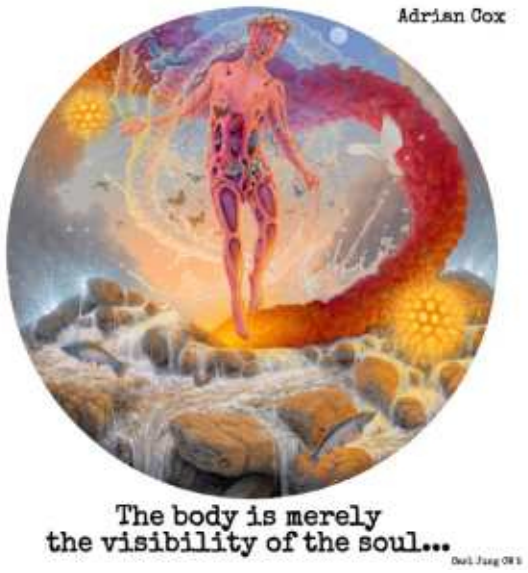
That is why it needs symbols. Carl Jung, CW 16, Para 345

008

Ilya Zomb
Synchronicity means the simultaneous occurrence of a psychic state with one or more external events, which appear as meaningful parallels to the momentary subjective state.
Carl Jung. CW 8, Page 441

Synchronicity therefore means the simultaneous occurrence of a certain psychic state with one or more external events
which appear as meaningful parallels to the momentary subjective state—and, in certain cases, vice versa.

My two examples illustrate this in different ways. In the case of the scarab the simultaneity is immediately obvious, but not in the second example. Carl Jung, CW 8, Para



009 The body is merely the visibility of the Soul. Carl Jung, Zarathustra Seminar, Pages 355

Of course, it sounds funny, but I start from the conviction that man has also a living body and if something is true for one side, it must be true for the other.

For what is the body? The body is merely the visibility of the soul, the psyche; and the soul is the psychological experience of the body.

So it is really one and the same thing.

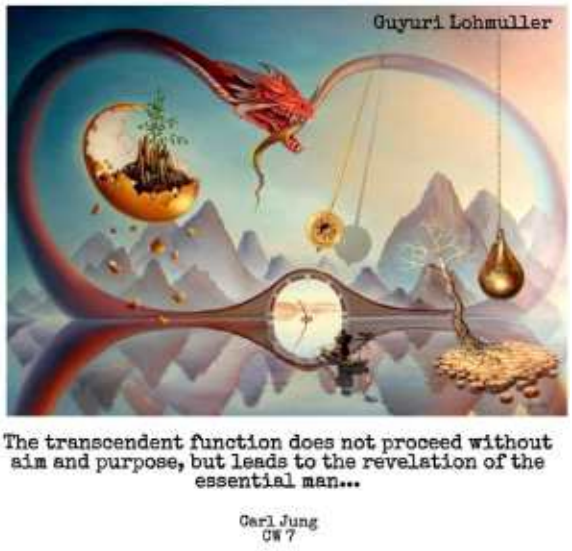
Therefore, a good truth must be true for the whole system, not only for half of it.

According to my imagination, something seems to be good-it f-its in with my imagination-but it proves to be entirely wrong for my body.

And something might apparently be quite nice for the body, but it is very bad for the experience of the soul, and in that case I have a metaphysical enteritis.

So I must be careful to bring the two systems together; the only criterion is that both are balanced.

The body is merely the visibility of the Soul. Carl Jung, Zarathustra Seminar, Pages 355


Guyuri Lohmuller
The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man...
Carl Jung
CW 7

010 The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man. Carl Jung, CW 7, Para 186

The transcendent function does not proceed without aim and purpose, but leads to the revelation of the essential man.

It is in the first place a purely natural process, which may in some cases pursue its course without the knowledge or assistance of the individual, and can sometimes forcibly accomplish itself in the face of opposition.

The meaning and purpose of the process is the realization, in all its aspects, of the per-

sonality originally hidden away in the embryonic germ-plasm; the production and unfolding of the original, potential wholeness.

The symbols used by the unconscious to this end are the same as those which mankind has always used to express wholeness, completeness,

and perfection: symbols, as a rule, of the quaternity and the circle.

For these reasons I have termed this the individuation process. Carl Jung, CW 7, Para 186

011 It is therefore far better to take things as they come along, with patience and equanimity. Carl Jung; C.G. Jung Speaking: Interviews and Encounters, Page 451

The most elusive of intangibles! Be that as it may, one thing is certain: there are as many nights as days, and the one is just as long as the other in the year's course.

Even a happy life cannot be without a measure of darkness, and the word "happy" would lose its meaning if it were not balanced by sadness.

Of course it is understandable that we seek happiness and avoid unlucky and disagreeable chances, despite the fact that reason teaches us that such an attitude is not reasonable because it defeats its own ends—the more you deliberately seek happiness the more sure you are not to find it.

It is therefore far better to take things as they come along, with patience and equanimity.

After all, perhaps once in a while there will be something good, lucky or enjoyable for you in Fortune's bag of relevant and gifts. Carl Jung; C.G. Jung Speaking: Interviews and Encounters, Page 451

012 With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. Carl Jung, CW 9i, Para 56.

Being that has soul is living being. Soul is the living thing in man, that which lives of itself and causes life … With her cunning play of illusions the soul lures into life the inertness of matter that does not want to live. She makes us believe incredible things, that life may be lived. She is full of snares and traps, in order that man should fall, should reach the earth, entangle himself there, and stay caught … Carl Jung, CW 9i, Para 56.

013 The greatest danger about unconsciousness is proneness to suggestion. Carl Jung, CW 9ii, Page 247

Most people do not have sufficient range of consciousness to become aware of the opposites inherent in human nature.

The tensions they generate remain for the most part unconscious, but can appear in dreams.

Traditionally, the snake stands for the vulnerable spot in man: it personifies his shadow, i.e., his weakness and unconsciousness.

The greatest danger about unconsciousness is proneness to suggestion.

The effect of suggestion is due to the release of an unconscious the opposites are so to speak united, but with a visible seam or suture, namely the symbol of the hermaphrodite.

This mars the idea of the lapis just as much as the all-too-human element mars Homo sapiens.

In the higher Adam and in the rotundum the opposition is invisible.

But presumably the one stands in absolute opposition to the other, and if both are identical as Indistinguishable transcendental entities, this is one of those paradoxes that are the rule: a statement about something metaphysical can only be antinomial.

The arrangement in the uroboros gives the following picture:

Anthropos-Rotundum

Lapis

Homo

Serpent

This arrangement shows the stronger tension between Anthropos-rotundum and serpens on the one hand, and the lesser dynamic, and the more unconscious this is, the more effective it will be.

Hence the ever-widening split between conscious and unconscious increases the danger of psychic infection and mass psychosis.

With the loss of symbolic ideas the bridge to the unconscious has broken down.

Instinct no longer affords protection against unsound ideas and empty slogans.

Rationality without tradition and without a basis in instinct is proof against no absurdity. Carl Jung, CW 9ii, Page 247

Bill Carman
The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image...
Carl Jung
The Spirit in Man, Art and Literature

014 The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. Carl Jung, CW 15, Para 129-130

The impact of an archetype, whether it takes the form of immediate experience or is expressed through the spoken word, stirs us because it summons up a voice that is stronger than our own.

Whoever speaks in primordial images speaks with a thousand voices; he enthralls and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring.

He transmutes our personal destiny into the destiny of mankind, and evokes in us all those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night.

That is the secret of great art, and of its effect upon us.

The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work.

By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life.

Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking.

The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present

The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming

it until it can be accepted by the minds of his contemporaries according to their powers. Carl Jung, CW 15, Para 129-130

015 The key is this: we must be able to let things happen in the psyche. Carl Jung, Secret of the Golden Flower, Page 90-91

What then did these people do in order to achieve the progress that freed them ?

As far as I could see they did nothing (wu wei), but let things happen, for, as Master Lao Tzu teaches in our text, the Light circulates according to its own law, if one does not give up one' s accustomed calling.

The art of letting things happen, action in non-action, letting go of oneself, as taught by Master Eckhart, became a key to me with which I was able to open the door to the "Way."

The key is this: we must be able to let things happen in the psyche.

For us, this becomes a real art of which few people know anything.

Consciousness is forever interfering, helping, correcting, and negating, and never leaving the simple growth of the psychic processes in peace.

It would be a simple enough thing to do, if only simplicity were not the most difficult of all things.

It consists solely in watching objectively the development of any fragment of fantasy.

Nothing could be simpler than this, and yet right here the difficulties begin.

Apparently no fantasy fragment is at hand-yes there is one, but it is too stupid!

Thousands of good excuses are brought against it: one cannot concentrate on it; it is too boring; what could come out of it ? It is " nothing but, etc..

The conscious raises prolific objections, in fact, it often seems bent Upon blotting out the spontaneous fantasy-activity despite the intention, nay, the firm determination of the individual, to allow the psychic processes to go forward without interference.

In many cases there exists a veritable spasm of the conscious. Carl Jung, Secret of the Golden Flower, Page 90-91

Everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts...

Carl Jung CW 5

016 The "mystery" he beholds represents the stock of primordial images which everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts. Carl Jung, CW 5, Para 631

These words show that the libido has now sunk to a depth where "the danger is great" (Faust, "The Mothers").

There God is near, there man would find the maternal vessel of rebirth, the seeding-place where he could renew his life.

For life goes on despite loss of youth; indeed it can be lived with the greatest intensity if looking back to what is already moribund does not hamper your step.

Looking back would be perfectly all right if only it did not stop at externals, which cannot be brought back again in any case; instead, it ought to consider where the fascination of the past really springs from.

The golden haze of childhood memories arises not so much from the objective facts as from the admixture of magical images which are more intuited than actually conscious.

The parable of Jonah who was swallowed by the whale reproduces the situation exactly.

A person sinks into his childhood memories and vanishes from the existing world.

He finds himself apparently in deepest darkness, but then has unexpected visions of a world beyond.

The "mystery" he beholds represents the stock of primordial images which everybody brings with him as his human birthright, the sum total of inborn forms peculiar to the instincts.

I have called this "potential" psyche the collective unconscious.

If this layer is activated by the regressive libido, there is a possibility of life being renewed, and also of its being destroyed.

Regression carried to its logical conclusion means a linking back with the world of natural instincts, which in its formal or ideal aspect is a kind of prima materia.

If this prima materia can be assimilated by the conscious mind it will bring about a reactivation and reorganization of its contents.

But if the conscious mind proves incapable of assimilating the new contents pouring in from the unconscious, then a dangerous situation arises in which they keep their original, chaotic, and archaic form and consequently disrupt the unity of consciousness.

The resultant mental disturbance is therefore advisedly called schizophrenia, since it is a madness due to the splitting of the mind. Carl Jung, CW 5, Para 631

017 The descent into the depths always seems to precede the ascent. Carl Jung, CW 9i, Para 40

Water is the commonest symbol for the unconscious.

The lake in the valley is the unconscious, which lies, as it were, underneath consciousness, so

that it is often referred to as the "subconscious," usually with the pejorative connotation of an inferior consciousness.

Water is the "valley spirit," the water dragon of Tao whose nature resembles water—a yang embraced in the yin.

Psychologically, therefore, water means spirit that has become unconscious.

So the dream of the theologian is quite right in telling him that down by the water he could experience the working of the living spirit like a miracle of healing in the pool of Bethesda.

The descent into the depths always seems to precede the ascent.

Thus another theologian dreamed that he saw on a mountain a kind of Castle of the Grail.

He went along a road that seemed to lead straight to the foot of the mountain and up it.

But as he drew nearer he discovered to his great disappointment that a chasm separated him from the mountain, a deep, darksome gorge with underworldly water rushing along the bottom.

A steep path led downwards and toilsomely climbed up again on the other side.

But the prospect looked uninviting, and the dreamer awoke.

Here again the dreamer, thirsting for the shining heights, had first to descend into the dark depths, and this proves to be the indispensable condition for climbing any higher.

The prudent man avoids the danger lurking in these depths, but he also throws away the good which a bold but imprudent venture might bring. Carl Jung, CW 9i, Para 40

Just as we tend to assume that the world is as we see it, we naively suppose that people are as we imagine them to be.

In this latter case, unfortunately, there is no scientific test that would prove the discrepancy between perception and reality.

Although the possibility of gross deception is infinitely greater here than in our perception of the physical world, we still go on naively projecting our own psychology into our fellow human beings.

In this way everyone creates for himself a series of more or less imaginary relationships based essentially on projection.

Among neurotics there are even cases where fantasy projections provide the sole means of human relationship.

A person whom I perceive mainly through my projections is an imago or, alternatively, a carrier of imagos or symbols.

All the contents of our unconscious are constantly being projected into our surroundings, and it is only by recognizing certain properties of the objects as projections or imagos that we are able to distinguish them from the real properties of the objects.

But if we are not aware that a property of the object is a projection, we cannot do anything else but be naively convinced that it really does

belong to the object.

All human relationships swarm with these projections; anyone who cannot see this in his personal life need only have his attention drawn to the psychology of the press in wartime. Carl Jung, CW 8, Para 507

020 To live oneself means: to be one’s own task. Carl Jung; Red Book, Pages 249

Never say that it is a pleasure to live oneself It will be no joy but a long suffering, since you must become your own creator. If you want to create yourself then you do not begin with the best and the highest, but with the worst and the deepest. Therefore say that you are reluctant to live yourself The flowing together of the stream of life is not joy but pain, since it is power against power, guilt, and shatters the sanctified. Carl Jung; Red Book, Pages 249

Lukifer Aurelius
Neurosis is “self-division,” an individual attempt, however unsuccessful, to solve a universal problem...
Carl Jung CW 8

021 Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals. Carl Jung, CW 7, Para 438

We always find in the patient a conflict which at a certain point is connected with the great problems of society.

Hence, when the analysis is pushed to this point, the apparently individual conflict of the patient is revealed as a universal conflict of his environment and epoch.

Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals.

["The question" that troubles the patient is — whether you like it or not—the "sexual" question, or more precisely, the problem of present-day sexual morality.

His increased demand for life and the joy of life, for glowing reality, can stand the necessary limitations that reality itself imposes, but not the

arbitrary, ill-supported prohibitions of present-day morality, which would curb too much the creative spirit rising up from the depths of the animal darkness.]

The neurotic has the soul of a child who bears ill with arbitrary restrictions whose meaning he does not see; he tries to make this morality his own, but falls into profound division and

disunity with himself: one side of him wants to suppress, the other longs to be free—and this struggle goes by the name of neurosis.

Were the conflict clearly conscious in all its parts, it would never give rise to neurotic symptoms; these occur only when we cannot see the other side of our nature and the urgency of its problems.

Only under these conditions does the symptom appear, and it helps to give expression to the unrecognized side of the psyche.

The symptom is therefore an indirect expression of unrecognized desires which, when conscious, come into violent conflict with our moral convictions.

As already observed, this shadow-side of the psyche, being withdrawn from conscious scrutiny, cannot be dealt with by the patient.

He cannot correct it, cannot come to terms with it, nor yet disregard it; for in reality he does not "possess" the unconscious impulses at all.

Thrust out from the hierarchy of the conscious psyche, they have become autonomous complexes which can be brought under control again through the analysis of the unconscious, though not without great resistances.

There are very many patients who boast that for them the erotic conflict does not exist; they assure us that the sexual question is all nonsense,

for they say they possess no sexuality whatever.

These people do not see that other things of unknown origin cumber their path — hysterical moods, underhand tricks which they play on themselves and their neighbours, a nervous catarrh of the stomach, pains in various places, irritability for no reason, and a whole host of nervous symptoms.

[That is where the trouble lies. Only a few especially favoured by fate escape the great conflict of modern man; the majority are caught in it from sheer necessity.] Carl Jung, CW 7, Para 438

Ken Keirns
The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual...
Carl Jung, CW 8

The collective unconscious contains the whole spiritual heritage of mankind’s evolution, born anew in the brain structure of every individual.

His conscious mind is an ephemeral phenomenon that accomplishes all provisional adaptations and orientations, for which reason one can best compare its function to orientation in space.

The unconscious, on the other hand, is the source of the instinctual forces of the psyche and of the forms or categories that regulate them, namely the archetypes.

All the most powerful ideas in history go back to archetypes.

This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule.

In their present form they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality.

For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us. Carl Jung, CW 8, Para 342

But if you recognise your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the drama being enacted before your eyes were real... Carl Jung CW 14

The light that gradually dawns on him consists in his understanding that his fantasy is a real psychic process which is happening to him personally.

Although, to a certain extent, he looks on from outside, impartially, he is also an acting and suffering figure in the drama of the psyche.

This recognition is absolutely necessary and marks an important advance.

So long as he simply looks at the pictures he is like the foolish Parsifal, who forgot to ask the vital question because he was not aware of his own participation in the action.

Then, if the flow of images ceases, next to nothing has happened even though the process is repeated a thousand times.

But if you recognize your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the drama being enacted before your eyes were real.

It is a psychic fact that this fantasy is happening, and it is as real as you —as a psychic entity—are real.

If this crucial operation is not carried out, all the changes are left to the flow of images, and you yourself remain unchanged.

As Dorn says, you will never make the One unless you become one yourself.

It is, however, possible that if you have a dramatic fantasy you will enter the interior world of images as a fictitious personality and thereby prevent any real participation; it may even endanger consciousness because you then become the victim of your own fantasy and succumb to the powers of the unconscious, whose dangers the analyst knows all too well.

But if you place yourself in the drama as you really are, not only does it gain in actuality but you also create, by your criticism of the fantasy, an effective counterbalance to its

tendency to get out of hand.

For what is now happening is the decisive rapprochement with the unconscious.

This is where insight, the unio mentalis, begins to become real.

What you are now creating is the beginning of individuation, whose immediate goal is the experience and production of the symbol of totality. Carl Jung, CW 14, Para 753

Ken Keirns
Self-reflection, or – what comes to the same thing – the urge to individuation, gathers together what is scattered and multifarious and exalts it to the original of the One, the Primordial Man...

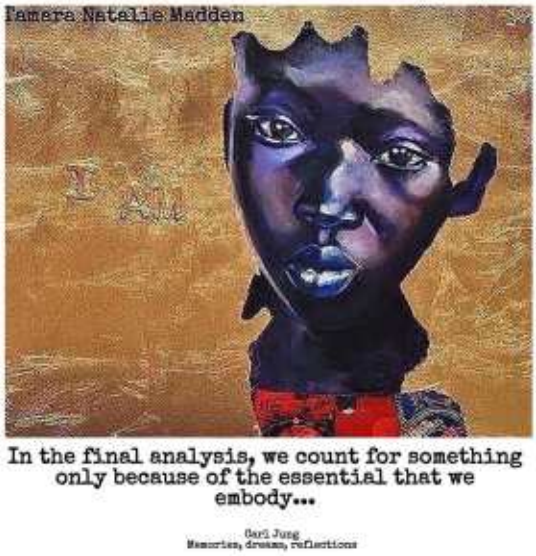
Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man.

In this way our existence as separate beings, our former ego nature, is abolished, the circle of consciousness is widened, and because the paradoxes have been made conscious the sources of conflict are dried up.

This approximation to the self is a kind of repristination or apocatastasis, in so far as the self has an "incorruptible" or "eternal" character on account of its being pre-existent to consciousness.

This feeling is expressed in the words from the henedictio fontis: "Et quos aut sexus in corpore aut aetas discernit in tempore, omnes in unam pariat gratia mater infantiam" (And may Mother Grace bring forth into one infancy all those whom sex has separated in the body, or age in time). Carl Jung, CW 11, Para 401

025 As understanding deepens, the further removed it becomes from knowledge. C.G. Jung, CW10, para. 532.


Tamera Natalie Madden
In the final analysis, we count for something only because of the essential that we embody...
Carl Jung
Memories, dreams, reflections

026 In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship. Carl Jung and Memories Dreams and Reflections, Page 326

The decisive question for man is: Is he related to something infinite or not? That is the telling question of his life.

Only if we know that the thing which truly matters is the infinite can we avoid fixing our interest upon futilities, and upon all kinds of goals which are not of real importance.

Thus we demand that the world grant us recognition for qualities which we regard as

personal possessions: our talent or our beauty.

The more a man lays stress on false possessions, and the less sensitivity he has for what is essential, the less satisfying is his life.

He feels limited because he has limited aims, and the result is envy and jealousy.

If we understand and feel that here in this life we already have a link with the infinite, desires and attitudes change.

In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship.

The feeling for the infinite, however, can be attained only if we are bounded to the utmost.

The greatest limitation for man is the "self"; it is manifested in the experience: "I am only that!" Only consciousness of our narrow confinement in the self forms the link to the limitlessness of the unconscious.

In such awareness we experience ourselves concurrently as limited and eternal, as both the one and the other.

In knowing ourselves to be unique in our personal combination that is, ultimately limited we possess also the capacity for becoming conscious of the infinite. But only then!

In an era which has concentrated exclusively upon extension of living space and increase of rational knowledge at all costs, it is a supreme challenge to ask man to become conscious of his uniqueness and his limitation.

Uniqueness and limitation are synonymous.

Without them, no perception of the unlimited is possible–and, consequently, no coming to consciousness either–merely a delusory identity with it which takes the form of intoxication with large numbers and an avidity for political power.

Our age has shifted all emphasis to the here and now, and thus brought about a daemonization of man and his world.

The phenomenon of dictators and all the misery they have wrought springs from the fact that man has been robbed of transcendence by the shortsightedness of the super-intellectuals.

Like them, he has fallen a victim to unconsciousness.

But man’s task is the exact opposite: to become conscious of the contents that press upward from the unconscious.

Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness.

As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.

It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious. Carl Jung and Memories Dreams and Reflections, Page 326

Vladimir Kush
The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous...
Carl Jung
Answer to Job

The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous.

In the first case consciousness nowhere intervenes; the end remains as dark as the beginning.

In the second case so much darkness comes to light that the personality is permeated with light, and consciousness necessarily gains in scope and insight.

The encounter between conscious and unconscious has to ensure that the light which shines in the darkness is not only comprehended by the darkness, but comprehends it.

The filiiis solis et lunae is the symbol of the union of opposites as well as the catalyst of their union.

It is the alpha and omega of the process, the mediator and intermedins.

"It has a thousand names," say the alchemists, meaning that the source from which the individuation process rises and the goal towards which it aims is nameless, ineffable. Carl Jung, CW 11, Para 756

“When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation.

He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, “to lead captivity captive”: that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life-a moment of deadliest peril!

Nietzsche’s prophetic vision of the Tightrope Walker reveals the awful danger that lies in having a “tightrope-walking” attitude towards an event to which St. Paul gave the most exalted name he could find.” Carl Jung; CW 9i; Page 121.

The complete human being, the hermaphrodite, is never visible.

He is indescribable, always a mystical experience.

That which shows itself is always paradoxical so there is no uniform image of the personality.

Biographies seem so unreal because they attempt to give a consistent picture of someone' s personality.

The visible image of man is that he is both Christ and the Devil at the same time; the image is truthful only when it is ambiguous and paradoxical.

That is why we can also say that doubt is a higher state than certainty.

He who doubts can see both possibilities.

It is pleasant for us when certainty is attained, but is must not last too long for certainty is not life. Carl Jung, Jung-Ostrowski Sachs, Page 40

019 As you know, Wilhelm translated the central concept of Tao by Meaning. To translate Meaning into life, that is, to realize Tao, would be the task of the pupil. Carl Jung, The Secret of the Golden Flower, Page 147

020 To live oneself means: to be one's own task. Carl Jung; Red Book, Pages 249

Never say that it is a pleasure to live oneself It will be no joy but a long suffering, since you must become your own creator. If you want to create yourself then you do not begin with the best and the highest, but with the worst and the deepest. Therefore say that you are reluctant to live yourself The flowing together of the stream of life is not joy but pain, since it is power against power, guilt, and shatters the sanctified. Carl Jung; Red Book, Pages 249

021 Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals. Carl Jung, CW 7, Para 438

Lukifer Aurelius
Neurosis is "self-division," an individual attempt, however unsuccessful, to solve a universal problem...
Carl Jung CW 8

We always find in the patient a conflict which at a certain point is connected with the great problems of society.

Hence, when the analysis is pushed to this point, the apparently individual conflict of the patient is revealed as a universal conflict of his environment and epoch.

Neurosis is thus nothing less than an individual attempt, however unsuccessful, to solve a universal problem; indeed it cannot be otherwise, for a general problem, a "question," is not an ens per se, but exists only in the hearts of individuals.

["The question" that troubles the patient is — whether you like it or not—the "sexual" question, or more precisely, the problem of present-day sexual morality.

His increased demand for life and the joy of life, for glowing reality, can stand the necessary limitations that reality itself imposes, but not the arbitrary, ill-supported prohibitions of present-day morality, which would curb too much the creative spirit rising up from the depths of the animal darkness.]

The neurotic has the soul of a child who bears ill with arbitrary restrictions whose meaning he does not see; he tries to make this morality his own, but falls into profound division and disunity with himself: one side of him wants to suppress, the other longs to be free—and this struggle goes by the name of neurosis.

Were the conflict clearly conscious in all its parts, it would never give rise to neurotic symptoms; these occur only when we cannot see the other side of our nature and the urgency of its problems.

Only under these conditions does the symptom appear, and it helps to give expression to the unrecognized side of the psyche.

The symptom is therefore an indirect expression of unrecognized desires which, when conscious, come into violent conflict with our moral convictions.

As already observed, this shadow-side of the psyche, being withdrawn from conscious

scrutiny, cannot be dealt with by the patient.

He cannot correct it, cannot come to terms with it, nor yet disregard it; for in reality he does not "possess" the unconscious impulses at all.

Thrust out from the hierarchy of the conscious psyche, they have become autonomous complexes which can be brought under control again through the analysis of the unconscious, though not without great resistances.

There are very many patients who boast that for them the erotic conflict does not exist; they assure us that the sexual question is all nonsense,

for they say they possess no sexuality whatever.

These people do not see that other things of unknown origin cumber their path — hysterical moods, underhand tricks which they play on themselves and their neighbours, a nervous catarrh of the stomach, pains in various places, irritability for no reason, and a whole host of nervous symptoms.

[That is where the trouble lies. Only a few especially favoured by fate escape the great conflict of modern man; the majority are caught in it from sheer necessity.] Carl Jung, CW 7, Para 438

022 The collective unconscious contains the whole spiritual heritage of mankind’s evolution, born anew in the brain structure of every individual. Carl Jung, CW 8, Para 342

The collective unconscious contains the whole spiritual heritage of mankind’s evolution, born anew in the brain structure of every individual.

His conscious mind is an ephemeral phenomenon that accomplishes all provisional adaptations and orientations, for which reason one can best compare its function to orientation in space.

The unconscious, on the other hand, is the source of the instinctual forces of the psyche and of the forms or categories that regulate them, namely the archetypes.

All the most powerful ideas in history go back to archetypes.

This is particularly true of religious ideas, but the central concepts of science, philosophy, and ethics are no exception to this rule.

In their present form they are variants of archetypal ideas, created by consciously applying and adapting these ideas to reality.

For it is the function of consciousness not only to recognize and assimilate the external world through the gateway of the senses, but to translate into visible reality the world within us. Carl Jung, CW 8, Para 342

023 But if you recognize your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the

drama being enacted before your eyes were real. Carl Jung, CW 14, Para 753

The light that gradually dawns on him consists in his understanding that his fantasy is a real psychic process which is happening to him personally.

Although, to a certain extent, he looks on from outside, impartially, he is also an acting and suffering figure in the drama of the psyche.

This recognition is absolutely necessary and marks an important advance.

So long as he simply looks at the pictures he is like the foolish Parsifal, who forgot to ask the vital question because he was not aware of his own participation in the action.

Then, if the flow of images ceases, next to nothing has happened even though the process is repeated a thousand times.

But if you recognize your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the drama being enacted before your eyes were real.

It is a psychic fact that this fantasy is happening, and it is as real as you —as a psychic entity—are real.

If this crucial operation is not carried out, all the changes are left to the flow of images, and you yourself remain unchanged.

As Dorn says, you will never make the One unless you become one yourself.

It is, however, possible that if you have a dramatic fantasy you will enter the interior world of images as a fictitious personality and thereby prevent any real participation; it may even endanger consciousness because you then become the victim of your own fantasy and succumb to the powers of the unconscious, whose dangers the analyst knows all too well.

But if you place yourself in the drama as you really are, not only does it gain in actuality but you also create, by your criticism of the fantasy, an effective counterbalance to its tendency to get out of hand.

For what is now happening is the decisive rapprochement with the unconscious.

This is where insight, the unio mentalis, begins to become real.

What you are now creating is the beginning of individuation, whose immediate goal is the experience and production of the symbol of totality. Carl Jung, CW 14, Para 753

Ken Keirns
Self-reflection, or - what comes to the same thing - the urge to individuation, gathers together what is scattered and multifarious and exalts it to the original of the One, the Primordial Man...

024 Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man. Carl Jung, CW 11, Para 401

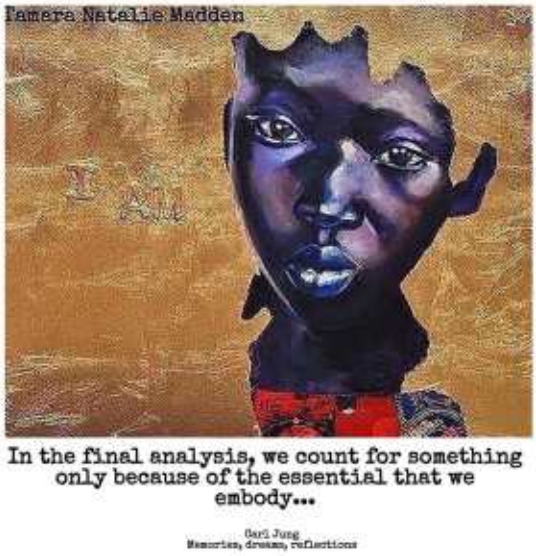
Self-reflection or—what comes to the same thing—the urge to individuation gathers together what is scattered and multifarious, and exalts it to the original form of the One, the Primordial Man.

In this way our existence as separate beings, our former ego nature, is abolished, the circle of consciousness is widened, and because the paradoxes have been made conscious the sources of conflict are dried up.

This approximation to the self is a kind of repristination or apocatastasis, in so far as the self has an "incorruptible" or "eternal" character on account of its being pre-existent to consciousness.

This feeling is expressed in the words from the henedictio fontis: "Et quos aut sexus in corpore aut aetas discernit in tempore, omnes in unam pariat gratia mater infantiam" (And may Mother Grace bring forth into one infancy all those whom sex has separated in the body, or age in time). Carl Jung, CW 11, Para 401

025 As understanding deepens, the further removed it becomes from knowledge. C.G. Jung, CW10, para. 532.


Tamera Natalie Madden
In the final analysis, we count for something only because of the essential that we embody...
Carl Jung
Memories, dreams, reflections

026 In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship. Carl Jung and Memories Dreams and Reflections, Page 326

The decisive question for man is: Is he related to something infinite or not? That is the telling question of his life.

Only if we know that the thing which truly matters is the infinite can we avoid fixing our interest upon futilities, and upon all kinds of goals which are not of real importance.

Thus we demand that the world grant us recognition for qualities which we regard as personal possessions: our talent or our beauty.

The more a man lays stress on false possessions, and the less sensitivity he has for what is essential, the less satisfying is his life.

He feels limited because he has limited aims, and the result is envy and jealousy.

If we understand and feel that here in this life we already have a link with the infinite, desires and attitudes change.

In the final analysis, we count for something only because of the essential we embody, and if we do not embody that, life is wasted. In our relationships to other men, too, the crucial question is whether an element of boundlessness is expressed in the relationship.

The feeling for the infinite, however, can be attained only if we are bounded to the utmost.

The greatest limitation for man is the "self"; it is manifested in the experience: "I am only that!" Only consciousness of our narrow confinement in the self forms the link to the limitlessness of the unconscious.

In such awareness we experience ourselves concurrently as limited and eternal, as both the one and the other.

In knowing ourselves to be unique in our personal combination that is, ultimately limited we possess also the capacity for becoming conscious of the infinite. But only then!

In an era which has concentrated exclusively upon extension of living space and increase of rational knowledge at all costs, it is a supreme challenge to ask man to become conscious of his uniqueness and his limitation.

Uniqueness and limitation are synonymous.

Without them, no perception of the unlimited is possible–and, consequently, no coming to consciousness either–merely a delusory identity with it which takes the form of intoxication with large numbers and an avidity for political power.

Our age has shifted all emphasis to the here and now, and thus brought about a daemonization of man and his world.

The phenomenon of dictators and all the misery they have wrought springs from the fact that man has been robbed of transcendence by the shortsightedness of the super-intellectuals.

Like them, he has fallen a victim to unconsciousness.

But man’s task is the exact opposite: to become conscious of the contents that press upward from the unconscious.

Neither should he persist in his unconsciousness, nor remain identical with the unconscious elements of his being, thus evading his destiny, which is to create more and more consciousness.

As far as we can discern, the sole purpose of human existence is to kindle a light in the darkness of mere being.

It may even be assumed that just as the unconscious affects us, so the increase in our consciousness affects the unconscious. Carl Jung and Memories Dreams and Reflections, Page 326

Vladimir Kush
The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous...
Carl Jung
Answer to Job

027 The difference between the "natural" individuation process, which runs its course unconsciously, and the one which is consciously realized, is tremendous.

In the first case consciousness nowhere intervenes; the end remains as dark as the beginning.

In the second case so much darkness comes to light that the personality is permeated with light, and consciousness necessarily gains in scope and insight.

The encounter between conscious and unconscious has to ensure that the light which shines in the darkness is not only comprehended by the darkness, but comprehends it.

The filiiis solis et lunae is the symbol of the union of opposites as well as the catalyst of their union.

It is the alpha and omega of the process, the mediator and intermedins.

"It has a thousand names," say the alchemists, meaning that the source from which the individuation process rises and the goal towards which it aims is nameless, ineffable. Carl Jung, CW 11, Para 756

028 “When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force

of a revelation. Carl Jung; CW 9i; Page 121

“When a summit of life is reached, when the bud unfolds and from the lesser the greater emerges, then, as Nietzsche says, “One becomes Two,” and the greater figure, which one always was but which remained invisible, appears to the lesser personality with the force of a revelation.

He who is truly and hopelessly little will always drag the revelation of the greater down to the level of his littleness, and will never understand that the day of judgment for his littleness has dawned. But the man who is inwardly great will know that the long expected friend of his soul, the immortal one, has now really come, “to lead captivity captive”: that is, to seize hold of him by whom this immortal had always been confined and held prisoner, and to make his life flow into that greater life-a moment of deadliest peril!

Nietzsche’s prophetic vision of the Tightrope Walker reveals the awful danger that lies in having a “tightrope-walking” attitude towards an event to which St. Paul gave the most exalted name he could find.” Carl Jung; CW 9i; Page 121.

The complete human being, the hermaphrodite, is never visible...

Carl Jung,
Ostroski-Sachs, Pages 38- 43.

029 The complete human being, the hermaphrodite, is never visible. Carl Jung, Jung-Ostrowski Sachs, Page 40

The complete human being, the hermaphrodite, is never visible.

He is indescribable, always a mystical experience.

That which shows itself is always paradoxical so there is no uniform image of the personality.

Biographies seem so unreal because they attempt to give a consistent picture of someone’ s personality.

The visible image of man is that he is both Christ and the Devil at the same time; the image is truthful only when it is ambiguous and paradoxical.

That is why we can also say that doubt is a higher state than certainty.

He who doubts can see both possibilities.

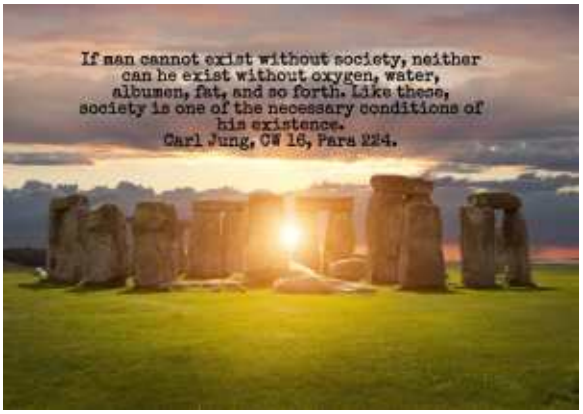
It is pleasant for us when certainty is attained, but is must not last too long for certainty is not life. Carl Jung, Jung-Ostrowski Sachs, Page 40

The serpent represents magical power,
which also appears where animal drives are
aroused imperceptibly in us...
Carl Jung, Liber Novus, Page 366.

030 The serpent represents magical power, which also appears where animal drives are aroused imperceptibly in us.

They afford the movement of Eros the uncanny emphasis that strikes us as magical.

Magical effect is the enchantment and underlining of our thought and feeling through dark instinctual impulses of an animal nature. Carl Jung, The Red Book, Page 366


If man cannot exist without society, neither
can he exist without oxygen, water,
albumen, fat, and so forth. Like these,
society is one of the necessary conditions of
his existence.
Carl Jung, CW 16, Para 224.

031 If, then, man cannot exist without society, neither can he exist without oxygen, water, albumen, fat, and so forth.

Like these, society is one of the necessary conditions of his existence.

It would be ludicrous to maintain that man lives in order to breathe air.

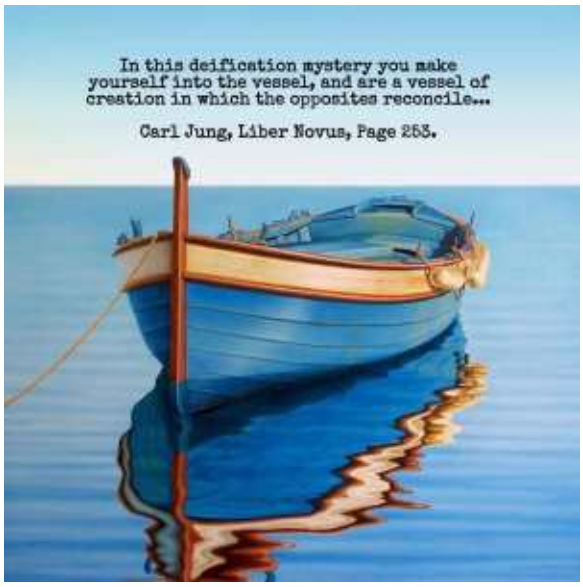
It is equally ludicrous to say that the individual exists for society. “Society” is nothing more than a term, a concept for the symbiosis of a group of human beings.

A concept is not a carrier of life.

The sole and natural carrier of life is the individual, and that is so throughout nature.

“Society” or “State” is an agglomeration of life-carriers and at the same time, as an organized form of these, an important condition of life. It is therefore not quite true to say that the individual can exist only as a particle in society.

At all events man can live very much longer without the State than without air. Carl Jung, CW 16, Para 224


In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile...
Carl Jung, Liber Novus, Page 253.

032 In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile. Carl Jung, The Red Book, Page 253

Salome’s performance was deification.

The animal face which I felt mine transformed into was the famous [Deus] Leontocephalus of the Mithraic mysteries, the figure which is represented with a snake coiled around the man, the snake’s head resting on the man’s head, and the face of the man that of a lion ... In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile." In this deification mystery you make yourself into the vessel, and are a vessel of creation in which the opposites reconcile. Carl Jung, The Red Book, Page 253

032a It is not an individual case, it is a general truth that the earth is the depreciated

and misunderstood part, and so the unconscious regularly puts great emphasis on the chthonic fact.

Prof Eaton: Is it because her animus is so unearthly-spiritualized, devitalized?

Dr. Jung: Yes, one could say the animus had no body, that leaping youth was too elf-like.

There would be danger of his jumping into heaven.

He has not enough solidity and therefore the earth is peculiarly emphasized.

This is a general truth concerning modern people.

Of course one might come across cases where there was not enough of the spirit and then one would find continual insistence upon the air, the spirit.

But in this case the emphasis is upon the earth, and in our civilization, in the world of our consciousness, the insistence upon the earth is generally more important.

It is not an individual case, it is a general truth that the earth is the depreciated and misunderstood part, and so the unconscious regularly puts great emphasis on the chthonic fact.

Nietzsche has expressed that very beautifully: "!hr sollt wieder Freunde von den nachsten Dingen werden. " (You shall become friends of the immediate things.)

And the immediate things are this earth, this life.

For quite long enough our ancestors, and we ourselves, have been taught that this life is not the real thing, that it is provisional, and that we only live for Heaven.

Our morality is based upon the negation of the flesh, and so our unconscious often tries to convince us of the importance of living here and now.

In the course of the centuries man has repeatedly experienced the fact that the life that is not lived here, or the life lived provisionally, is utterly unsatisfactory.

It leads into neurosis. The Visions Seminar, Page 192-193

033 We think of a chaos as complete confusion, but to the alchemists it was a confusion of definite qualities and of special factors. Carl Jung, ETH Lectures, 20 June 1941, Page 201-202

We think of a chaos as complete confusion, but to the alchemists it was a confusion of definite qualities and of special factors.

Primal matter consists of matter as such the components or qualities of which are represented in this picture.

Chief among these are the four elements - fire, earth, air and water - the material qualities par excellence.

The planets also appear and the twelve signs o f the Zodiac.

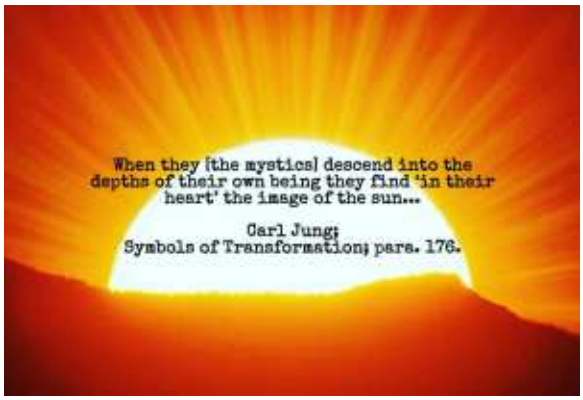
These represent primal qualities, according to the old astrological idea that everything on earth is under the influence of the moment in time in which it was born or created.

The qualities of man, beast and plant are thus determined by the horoscope.

The idea that time should possess qualities is very foreign to our modern scientific attitude, for time has become a mathematical concept to us.

In earlier days, however, both time and numbers had definite qualities. Carl Jung, ETH Lectures, 20 June 1941,Page 201-202

034


When they [the mystics] descend into the depths of their own being they find 'in their heart' the image of the sun...
Carl Jung;
Symbols of Transformation; para. 176.

Before I enter upon the contents of this second part, it seems necessary to cast a backward glance over the singular train of

thought which the analysis of the poem "The Moth to the Sun" has revealed.

Although this poem is very different from the preceding "Hymn of Creation," closer investigation of the longing for the sun has led us into a realm of mythological ideas that are closely related to those considered in the first poem: the Creator God, whose dual nature was plainly apparent in the case of Job, has now taken on an astromythological, or rather an astrological, character.

He has become the sun, and thus finds a natural expression that transcends his moral division into a Heavenly Father and his counterpart the devil.

The sun, as Renan has observed, is the only truly "rational" image of God, whether we adopt the standpoint of the primitive savage or of modern science.

In either case the sun is the father-god from whom all living things draw life; he is the fructifier and creator, the source of energy for our world.

The discord into which the human soul has fallen can be harmoniously resolved through the sun as a natural object which knows no inner conflict.

The sun is not only beneficial, but also destructive; hence the zodiacal sign for August heat is the ravaging lion which Samson slew in order to rid the parched earth of its torment.

Yet it is in the nature of the sun to scorch, and its scorching power seems natural to man. It shines equally on the just and the unjust, and allows useful creatures to flourish as well as the harmful.

Therefore the sun is perfectly suited to represent the visible God of this world, i. e., the creative power of our own soul, which we call libido, and whose nature it is to bring forth the useful and the harmful, the good and the bad.

That this comparison is not just a matter of words can be seen from the teachings of the mystics: when they descend into the depths of their own being they find "in their heart" the image of the sun, they find their own life-force which they call the "sun" for a legitimate and, I would say, a physical reason, because our source of energy and life actually is the sun.

Our physiological life, regarded as an energy process, is entirely solar.

The peculiar nature of this solar energy as inwardly perceived by the mystic is made clear in Indian mythology.

The following passages, referring to Rudra, are taken from the Shvetashvatara Upanishad:

There is one Rudra only, they do not allow a second, who rules all the worlds by his powers. Behind all creatures he stands, the Protector; having created them, he gathers all beings together at the end of time. He has eyes on all sides, faces on all sides, arms on all sides, feet on all sides.

He is the one God who created heaven and earth, forging all things together with his hands and wings. You who are the source and origin of the gods, the ruler of all, Rudra, the great seer, who of old gave birth to the Golden Seed give us enlightenment! Carl Jung, CW 5, Para 176

035 If there is really an intention, a plan, behind our psychic existence, the question arises for what purpose?

Therefore Ignatius continues "ut laudet Deum Dominum nostrum", for the purpose of praising God.

We will first ask ourselves: does the feeling of being anticipated engender a feeling of purpose?

In other words, have we the feeling that life has meaning?

I must say here, from the psychological point of view, that the discovery or experience of having been anticipated always brings a feeling of meaning with it.

If I discover that I have been anticipated, it makes an enormous impression upon me; I could not in that moment clearly define the meaning of my life but I feel it as something living.

We could perhaps formulate it: "It must have a meaning." But what peculiar kind of meaning has it?

A certain line of thought, for instance, is developed through a series of dreams; and I discover that I am the duplicate of my unconscious anticipation of myself; at the same moment I am filled with a sense of purpose as if a secret arrangement of my fate existed.

One no longer asks "What meaning has my life" but one is filled with the meaning itself.

You know that such essential discoveries are not made through clear formulations but are rather feeling experiences which have a far greater influence on human life than intellectual reflections.

It is much more important to be contented and peaceful than to be intellectual.

One living experience is worth a great many intellectual formulations and a psychology must

be founded on this fact. Carl Jung, ETH Seminars, 12th Jan. 1940, Page 214

036 ... touching the personal unconscious already changes you... Carl Jung, Zarathustra Seminar, Page 483

Well, that, to my idea, is a very important point of view whenever you deal with matters of the collective unconscious; touching the personal unconscious already changes you and touching the collective unconscious changes you all the more: you are a different being, and no longer like the people who have not touched it.

That does not mean that you are better.

On the contrary, you are worse, because from their point of view you are on a lower level; and if you talk from a higher level it is just bluff and you add to your burden by lying and cheating and trying to make a good impression.

So one can only recommend the utmost of discretion and tact in the understanding of the level of other people.

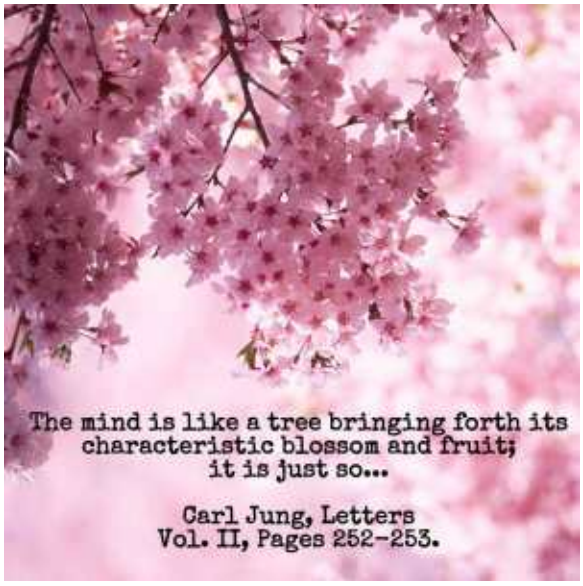
Of course, in Nietzsche's case you cannot make him responsible: he was utterly overcome by the unconscious and he did not realize that he was lower down than his time.

On the contrary, he assumed that he was higher up, that he was light and easy and marvelous; therefore, he speaks of dancing and flying as a compensation for the fact that he was really weighed down.

If you are concerned with lead, you naturally realize what lightness is and are likely to make the mistake he made.

In his letters, for instance, he says that thought never is difficult to him; it jumps ready-made out of his head as Pallas once jumped from the head of Zeus.

Yet on the next page he complains bitterly about his terrible migraines when working; he doesn't make the connection, as he doesn't understand why he feels particularly light when he is weighed down by lead. Carl Jung, Zarathustra Seminar, Page 483-484


The mind is like a tree bringing forth its characteristic blossom and fruit; it is just so...
Carl Jung, Letters Vol. II, Pages 252-253.

037 The mind is like a tree bringing forth its characteristic blossom and fruit; it is just so. Carl Jung, Letters Vol. II, Page 252

Now when you ask why you so confidently believe in the existence of God, nobody can tell you why.

It is just a fact, a result or a fruit of your living mind. The mind is like a tree bringing forth its characteristic blossom and fruit; it is just so.

As you call something that pleases you beautiful or good, so you confess to believe in God.

As an apple tree that bears no fruit would be all wrong, so you would be all wrong if you didn’t confess your truth.

It just grows in arid through you, and this great unknown thing that makes the universe tick at all, and incidentally causes ourselves to produce such thoughts and convictions, is what man since time immemorial has called "gods" or "God."

It does not matter what he calls his God, whether he gives Him the name of "first cause," "matter," "ether," "will to be," "creative urge," etc.

When somebody says that the thing he suggests is something new or other than God, he is a bit soft in the brain, i .e., he is incapable of thinking clearly.

He still believes in the magic power of words as if he were able to change something in the world by saying : "This is not God, but something else." Carl Jung, Letters Vol. II, Page 252

"The depths are stronger than us;
So do not be heroes, be clever
& drop the heroics,
Since nothing is more dangerous
Than to play the hero."
- CG Jung, Liber Primus fol. v (r)

038 The depths are stronger than us; so do not be heroes, be clever and drop the heroics, since nothing is more dangerous than to play the hero. Carl Jung, The Red Book, Page 244

He who journeys to Hell also becomes Hell; therefore do not forget from whence you come.

The depths are stronger than us; so do not be heroes, be clever and drop the heroics, since nothing is more dangerous than to play the hero. The depths want to keep you; they have not returned very many up to now, and therefore men fled from the depths and attacked them. Carl Jung, The Red Book, Page 244

039 Man knows only a small part of his psyche, just as he has only a very limited knowledge of the physiology of his body. Carl Jung, CW 9ii, Para 253

Man knows only a small part of his psyche, just as he has only a very limited knowledge of the physiology of his body.

The causal factors determining his psychic existence reside largely in unconscious processes outside consciousness, and in the same way there are final factors at work in him which likewise originate in the unconscious.

Freud’s psychology gives elementary proof of the causal factors, Adler’s of the final ones.

Causes and ends thus transcend consciousness to a degree that ought not to be underestimated, and this implies that their nature and action are unalterable and irreversible so long as they have not become objects of consciousness.

They can only be corrected through conscious insight and moral determination, which is why self-knowledge, being so necessary, is feared so much.

Accordingly, if we divest the opening sentence of the "Foundation" of its theological terminology, it would run as follows: "Man’s consciousness was created to the end that it may

(i) recognize (laudet) its descent from a higher unity (Deum);

(2) pay due and careful regard to this source (reverentiam exhibeat);

(3) execute its commands intelligently and responsibly (serviat); and

(4) thereby afford the psyche as a whole the optimum degree of life and development (salvet animam suam)." Carl Jung, CW 9ii, Para 253

040 As I have pointed out, the union of opposites on a higher level of consciousness is not a rational thing, nor is it a matter of will; it is a process of psychic development that expresses itself in symbols. Carl Jung, CW 13, Para 31

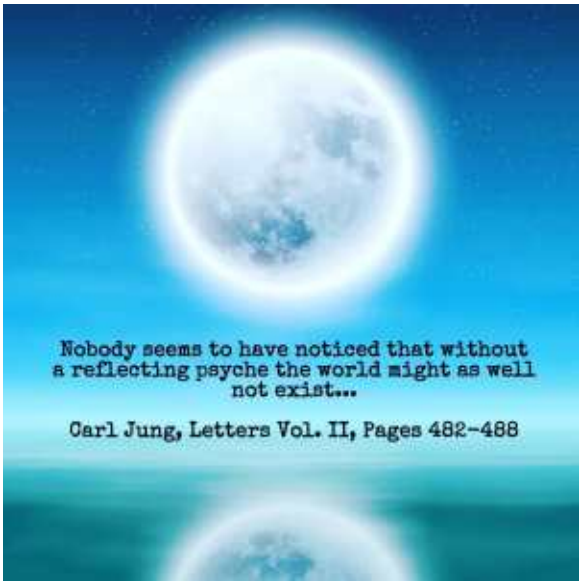
As I have pointed out, the union of opposites on a higher level of consciousness is not a

rational thing, nor is it a matter of will; it is a process of psychic development that expresses itself in symbols.

Historically, this process has always been represented in symbols, and today the development of personality is still depicted in symbolic form.

I discovered this fact in the following way.

The spontaneous fantasy products I discussed earlier become more profound and gradually concentrate into abstract structures that apparently represent ”principles" in the sense of Gnostic archai. Carl Jung, CW 13, Para 31


Nobody seems to have noticed that without a reflecting psyche the world might as well not exist...
Carl Jung, Letters Vol. II, Pages 482-488

041 Nobody seems to have noticed that without a reflecting psyche the world might as well not exist, and that, in consequence, consciousness is a second world-creator, and also that the cosmogonic myths do not describe the absolute beginning of the world but rather the dawning of consciousness as the second Creation. Carl Jung, Letters Vol. II, Page 487

For more than a hundred years the world has been confronted with the concept of an unconscious,15 and for more than fifty years with the empirical investigation of it, but only a very few people have drawn the necessary conclusions.

Nobody seems to have noticed that without a reflecting psyche the world might as well not exist, and that, in consequence, consciousness is a second world-creator, and also that the cosmogonic myths do not describe the absolute beginning of the world but rather the dawning of consciousness as the second Creation. Carl Jung, Letters Vol. II, Page 487

1. https://www.instagram.com/jungosophy/

Sabina Spielrein: Psychoanalytic Studies (2021-08-07 06:05)

[paypal _donation _button border="5"]

[1]Sabina Spielrein - Psychoanalytic Studies

Sabina Spielrein: psychoanalytic studies (Translated from the Russian by C. J. Wharton)

Journal of Analytical Psychology, 2001, 46, 201–208

The unconscious phantasies in Kuprin’s Duel

As an interesting piece of information about how close Freud’s theories are to modern thinking, I should like to take the following quotation from Kuprin’s Duel.

It should be noted that this particular story by a well-known Russian writer was written some twenty years ago, that is, long before the name of Freud was known in his native land.

While driving at about five o’clock in the afternoon to the house where the Nikolayevs were living, Romashchov noted with surprise that his cheerful conviction of the morning that the day would be a success had given way to some strange and inexplicable disquiet.

He felt that this had not suddenly happened, right there and then, but much earlier; evidently he had at some stage or other started to become afraid without noticing it.

What could it be all about?

There had been such occasions previously, from very early childhood, and he knew that in order to relax he would need to identify the original cause of his vague fear.

Once, having spent the whole day worrying, he remembered only towards the evening that in the middle of the day, while crossing the railway line to the station, he had been deafened by the whistle of a steam-engine, that this had startled him, and that, without being aware of it, he had become bad-tempered; but he recalled that he had relaxed immediately, and even become cheerful.

The analysis is not a full one: we are given no explanation of why the trauma (the whistle of a steam-engine) was suppressed from consciousness, for it was not without meaning in his mind, otherwise it would not have produced so long-lasting a sign of his 'upset'.

If it did have a meaning in his mind, then there must have been some reason for forgetting about it; yet at the same time he had experienced a hint of some negative emotion, which must not enter his consciousness, so a whole series of associations was suppressed. Romashchov's negative feelings do not fit the description of the experience; he should have been happy that the fear was unfounded and that there was nothing more threatening his life.

Despite there not being a full analysis, the symptom disappeared.

We know from experience that cases like this do occur.

The individual can 'suppress' a part of his experience without any harm.

If linked to a further experience of the same kind, the later one becomes assimilated into the earlier one.

Pathogenic influences build up and cause the symptoms to occur.

So Romashchov – owing probably to some momentary 'similarity' – consciously or unconsciously made a link between the whistle and another experience, having been touched by feelings which tormented him.

The experience (that of the whistle), being of the same nature as the other experience, thus became traumatic and was also suppressed.

Now what had been suppressed was so strong that it became pathogenic, so that in this case it put him in a bad humour for no apparent reason.

As a result of clarifying the reason which had brought the feeling about at the outset, some relief was achieved: what had been suppressed was reduced to its former bearable level.

However, the reason for the disquiet was not established and could possibly continue to convert each new similar experience into a pathogenic one.

Romischen provides us with evidence for this: he talks of the bad moods which frequently occur,

caused by forgotten (suppressed) events.

And now without any conscious reason a change in his state of mind will suddenly come about, and once more he is forced to think about a traumatic experience in childhood which for so long has remained in his memory.

Animal symbolism and a boy's phobia

Little Misha was physically a healthy, cheerful child, quite happily spoilt by his mother. She usually called him 'Moonya', or even more lovingly 'Moonitchka'.

It is a Russian abbreviation from 'Mamoonya', a pet name for 'Mama'.

The name of one's first love-object – 'Mama' or 'Mamotchka' – is often used in Russian as an endearment, not just for females but also for males.

Educated women use this form of endearment only with children and then it has another

psychological basis.

For example, a mother will say to her small child, 'Come here, Mamotchka, do this for me'.

She feels herself to be so much a part of her child that she makes no great distinction between herself and him.

This process is particularly evident when the mother has loving dreams: here the child is regularly the mother's 'wished-for personality', i.e., the symbolic representation of herself with her own physical and spiritual pains, desires and fears.

Misha's mother too identifies with her small son, and at the same time the boy, owing partly to similar feelings, always uses male terms of endearment to his mother.

It is impossible not to recognize in this aspects of irony; 'You too have to be manly'.

For a long time Misha chiefly called his mother either 'the grey hare' or the 'devil-lad'. Both are characters from the world of Russian stories.

'The grey hare' is a small timid animal which suffers much from the unfairness of those who are stronger, and so is in need of protection.

'Amongst mothers you are the grey one', Misha often said to his mummy.

Nannies as a rule called their wards 'short hare', which means 'young hare'.

Misha too had a country nanny like that, his previous wet nurse.

Now he calls his mother by her former names.

‘The devil-lad’ in contrast to the grey hare has a fully independent and sly personality, which ought long ago to have been punished, if only it could have been caught and driven off.

Misha finally united these two contrasting characters of his mother in a new endearment for her, namely ‘the old rogue’.

It was as if by this new name he wanted to say, ‘You are a small frightened creature, you know, and yet so crafty that I am frightened of you; you may be a man, so you are sharp, just look at that man – yet you are at the same time a little grey hare’.

‘Oh, how crafty he is, this grey one!’ the boy would sometimes call out, pointing to his mother with admiration.

One of his favourite occupations was to deceive his mother.

When she caught him out in this, he would laughingly admit, ‘It’s only you, you know, that I’m deceiving, you’re the only one that’s cunning, you’re the grey hare.

I get a lot of pleasure from deceiving you’.

For a long time the boy could not bear to have anyone around his mother except his father, towards whom he behaved lovingly, whilst towards others, especially other strange men, he was extremely jealous.

It took a long time for him to forgive his mother when, in some discussion – for example where to go for a walk – she would consider changing her mind.

Once when it happened he went wild and wanted to pinch and bite his mother.

When he had quietened down he came up tearfully to beg her forgiveness, saying that he himself didn’t know why he was trying to torment his beloved mother; he was terribly sorry because he knew he was behaving very badly but he couldn’t stop himself.

Misha was a very nervous child, and the longer it went on, the more his nervousness increased.

For example, at the age of ten he developed a phobia about monkeys.

His terror was so great that he could not bear to stay alone in a room.

He could not even bring himself to go to the toilet, unless his mother waited by the door for him.

He felt as if a monkey was going to spring out at him.

By chance I remembered that the boy had earlier liked to call his mother ‘you bad marmoset’, something he had now completely forgotten.

In order to bring it back to his mind I asked his mother whether somewhere he had seen that type of monkey.

Yes, he remembered having seen one at the zoo.

It had been a marmoset.

I asked whether it reminded him of someone. Yes –he remembered that his mother had once been very angry with him; he had thought that she wanted to spring out upon him.

From that time on he called her ‘you bad marmoset’.

In Russian there is a children’s story about a boy who, despite his mother telling him not to, had teased a marmoset in a cage and got punished by the enraged animal.

Misha’s phobia about monkeys had developed in a similar way; clearly he wanted to do something that would greatly upset his mother.

The mother was threatening him and the child got some satisfaction for himself out of this threat by identifying in an amusing endearment the mother he loved with the marmoset who punished.

In time the relation between animal and mother had been pushed back into his subconscious.

Misha must have remembered from far back in his mind the association between the marmoset

and his mother.

‘Marmoset’ became the symbol of punishment for a careless major misdemeanour and consequently induced the former state of dreadful fear.

What the misdemeanour had been, I unfortunately could not know, as I was rarely able to see the boy.

The child’s father told me that his parents had also been symbolized in the form of dogs.

It was a dream: Misha saw a kitten being chased by some dogs and was extremely sorry for the small animal.

The father had no difficulty in linking the dream with reality: the previous day Misha had on frequent occasions been reprimanded by his parents and threatened with punishment.

Now, in his dream, his parents had become the dogs which were pursuing him, a poor little kitten.

In his Interpretation of Dreams Freud had analysed a boy's phobia about a wolf.

My short paper does not of course present a full and complete analysis.

The story of little Misha only shows how animals can both give pleasure and evoke terror in a child: this corresponds with Freud's claim that they can represent to a boy his own parents, especially his mother.

In parallel with this I was reminded of an amusing story which I heard by chance from a doctor acquaintance.

Two children, a boy and a girl, were happily playing mothers and fathers.

The father was represented by a rabbit and the mother by a goat.

The animals were even given the parents' names – Leo and Mary.

The children were severely reprimanded for their 'naughtiness'.

The parents' aim was achieved, namely the children no longer called their parents 'Leo' and 'Mary' but

'Treasure', which is how the father and mother often addressed each other.

The children related the reprimand only to the names, since it had not yet entered their young heads that a father and mother have higher status in the animal hierarchy than a rabbit and a goat.

Notes

1. In contrast the well-known Russian expression 'Batyushka' (old chap) is applied only to men.
2. The analyst should remember that a hare has a short tail. Hence, probably, 'short hare'. Whether this is a generally accepted association, I do not know.
3. Misha sometimes gives his mother another name, which includes the word 'short'.

This name is not a very nice one, though neither mother nor child notice that.

1. Marmoset in Russian is a type of female monkey.

The mother-in-law

The problem of the mother-in-law is one of the most grievous and at the same time one of the most interesting of psychological problems.

In his article ‘The horror of incest’ among primitives and neurotics Freud points out that primitives have a resistance towards their mother-in-law, and take a series of precautions against her.

Freud deduces part of this resistance from the fact that the mother-in-law, as the older woman, is a reminder to her daughter’s husband of the rapid ageing of his young wife.

However, the mother-in-law is certainly not always an ugly old woman, as popular rumour usually has it.

Especially today she is frequently the modern woman in full flower that many men find desirable.

She is seen not as a mother but as their daughter’s older sister.

Some mothers-in-law are so full of vitality and power that they want to rule over the young married couple, as if these were their own children; they interfere in everything, require obedience and by doing so create difficulties for their sons-in-law, although these are a minority of cases.

First, why is so much heard about bad mothers-in-law and so little about fathers-in-law?

To answer that question we need first of all to start with an understanding of female psychology; a woman has considerably less ability in real life to fulfil her own personal desires.

To compensate for this she has a much greater ability to ‘identify’ with others and so to experience her life through them.

One only has to think, for example, of how old maids, who have themselves been denied the happiness of love, will assist in other people’s weddings.

I find in the very widespread exercise of this gift of identification the reason why women, while in no way yielding advantage to men in their level of development and power of imagination, have nevertheless not created any works of art of equal importance.

In order to create a work of art, one must to some extent objectivize either one’s own experience or that of another so that it can be assimilated in an impersonal way, as the world outside, and only then can one talk about a form of representation which expresses the essence of a work of art.

This objectivization brings some relief to the artist.

Women's ability to do this is much less, for as a rule it is outweighed by a counter-mechanism; a woman conjectures about others' experiences in ways which correspond with her desires or fears and makes them her own, she frees herself from her feelings, mentally goes through these experiences for herself anew, and transforms them along the lines of her own desires.

It is in this ability to live through another person that a woman's great distinctive social

significance is to be found, and I do not know how far it is either possible or desirable to wish to embody in women the masculine aspects of feeling of the 'highest' sort of quality. In any case I believe that it would scarcely succeed in full; the woman's biological roles, as mother and as governess of the human race, are roles which make such great use of the gift of sympathetic feeling that fundamentally the woman can rearrange only a comparatively small part of her feelings in her objectivization.

There will of course be creative female artists around, as there always have been, but it seems to me that they will always lag behind the greatest of the male artists.

Of course, when discussing such important questions one always needs to be careful and prepared to be mistaken.

In the first instance a mother lives in the life of her own children and would like to direct them in the way that she, benefiting from her experience, would like to lead her own life.

Her daughter, being female, is closest to her mother, and hence there is an intimacy but also a continual competition between mother and daughter over relationships.

The good mother always loves to be loved by her child, even more so when the child who loves her is male. In this way she relives her own youth and would like to appear pleasant and attractive to her son-in-law: both of them buy new clothes, they surgically remove a few minor flaws to their beauty, blotches to which they never used to pay attention, and so on.

To excuse this coquetry, the mother persuades herself that she is doing it for her daughter's good; the husband will love his wife still more if her mother's ugly example does not frighten him away, and we analysts might also add that some small part of this love, which of course has its uses for the daughter, is subconsciously often tied up with being a beautiful mother-in-law.

All the same, these high-sounding reasons are not the only ones, for if she is quite honest with herself, the mother-in-law has to admit to being ashamed of being considered ugly by the son-in-law, as if it were she who were being subjected to critical examination as his love object.

The loving mother does not allow to enter her consciousness the thought that her daughter's freshness and youthfulness are to be envied, but she does feel young and fresh herself when she sees those qualities in her daughter.

The mother-in-law is often quite sensitive and easily hurt; she would not be like that, were she thinking only of her child's good.

Nevertheless she also tries to get her new ‘child’ to love and appreciate her as if she were his real ‘mother’.

Because she continually identifies with her daughter, she projects her own feelings of dissatisfaction on to her daughter; it occurs to her that her daughter is not loving enough, that she must prepare for everything and protect her not only with advice but with her actions.

And this emotional set-up gives rein to every possible combination of action which of an instant turns the most desirable and dearest of mothers into the most dangerous of mothers-in-law.

Contemporary society pays attention almost exclusively to the husband’s mother-in-law, although young wives too, especially those among the less well-off, certainly have difficulties with their mothers-in-law.

On average the wife’s mother is much happier than the husband’s mother about the wedding.

The reason is to be found not only in a woman’s lack of social independence, but also in the fact that one loses a son, while the other, who is living through her daughter, gains a son.

We know that a mother’s relationship with her son differs from that with her daughter; it contains more of the erotic and less of the intimate.

Especially where families are fatherless, a son will be seen by his mother as the man of the house, to whom she can come for advice and protection.

In the subconscious world of fantasy he is the boyfriend.

That is why she is not easily able to identify with his love for another woman.

Her daughter-in-law continues to be a rival until such time as her love as a mother freely

enables her to accept without envy her son’s good fortune in loving another.

That marriage where a man and a woman are totally free of their parents’ families, so that the two could belong completely to each other, would be the ideal one.

Only an analyst lacking in experience could look for this: if a man and woman’s love were completely separate from their love of their parents, then their love of the parents would not disturb the harmony of their marriage, as is actually almost always the case.

There are quite a number of neurotic men and women who are unable to love anyone, because they are too closely attached to their own family.

There are people who are able to love the object of their affections so long as that object does not develop a closer relationship with their family; when that happens, the object immediately loses its attraction.

The natural impulse of a lover is to love the relatives of his beloved, so that they may

belong to him too, but there is a counter-impulse which affects surface consciousness in a way which we understand but little: our leanings towards our own family which we love, and which remain fundamentally heartfelt.

Along with this is also the feeling of having betrayed one's father, or one's mother in the case of a son, by giving the love and attention which are hers by right to another's mother who in the child's mind will after all never measure up to the real mother.

A partly conscious but basically unconscious comparison will reduce still further the standing of his or her mother-in-law.

Deep down the real mother will always remain young and attractive.

Hence every other woman not conforming with one's image of mother will be old and unattractive by comparison.

This is the attitude to the mother-in-law on either side who has unfairly taken for herself the happiness which rightly belongs to the mother.

Sensitivities can be so heightened, pathologically speaking, that the son, himself a future husband, who is much more strongly attached to his mother, develops an antagonism, indeed hatred, towards his mother-in-law, finding in her every word some slighting reference to his family or criticism of

his mother.

This is even more likely if he is similarly critical of her, and he justifies himself by blaming his behaviour on his mother-in-law.

In this situation any loving treatment of the wife's parents is useless, for love demands that love be returned, something which he cannot achieve.

Only a well-analysed knowledge of the processes of one's own mind can help.

This will tell us that from the very beginning every small child sees his parents as the sole godlike authority; there then follows a phase of breaking free from parental power, beginning with intense opposition to and criticism of everything his parents do.

Later these two extremes will even out, and the boy or girl will learn to love others without blaming themselves for betraying their own family, so that they can also hold on to the love and gratitude due to their own parents.

It is where, because of an excessive fixation, such a development fails to occur smoothly, that the prerequisites for neurosis are to be found.

In such cases analysis will help by creating out of an anti-social being, who acknowledges only himself and what is his, a social being who can also love and appreciate other people.

True, despite every conscious effort, some people cannot escape a feeling inside them that they themselves and their own parents are the most important people in the world.

This feeling can give them peace:

it is not so much a matter of coping with this feeling inside themselves as of not showing it and, if it becomes difficult to retain a sense of balance, then it is better to let the contrary feelings take over, in other words to treat others rather more kindly than one's own relatives. Sabina Spielrein, Psychoanalytic Studies, Page 201-208

Notes

1. Imago (trans. The image) 1st year edition, issue no. 1.
2. In her unconscious, a woman is able to objectivize much more, and hence, generally speaking, totally uncreative women can sometimes in their dreams or in dreamlike states see themselves as poetesses.
3. An experience similar to that in the saying of Rabbi Jeshua ben Levi: 'Where the first son-in-law is concerned, look after your wife'. Quoted from 'Sexual problems', November 1913, p. 783.

1. https://www.pep-web.org/document.php?id=JOAP.046.0201A

It was the time of the greatest unfolding of the human mind before our era.
(2021-08-07 07:39)

[paypal _donation _button border="5"]

[1]Visions Semnars

In the age between 2200 and 100 B.C. human civilization and the human intellect advanced tremendously.

We know little of the time before-the age of Taurus-but it seems to have been chiefly a period in which the arts and crafts, and politics and strategy developed, which comes from the fact that everything influenced by Taurus is supposed to be artistic and of a very earthly nature, because Taurus is the Domicilium Veneris, which makes everything beautiful.

That time was characterized by earthly beauty and power, empire, great conquests, etc., all of a chthonic nature.

But Aries was of a different quality; it is quite true that the intellect developed then, it was an age of great philosophical development. Greek philosophy, and the Vedic philosophy-the Upanishads-and the great Chinese philosophy all arose at about that time.

There was a group of particularly brilliant stars towards the end of Aries (C), between Alpha Aries and Beta Aries, and that would be exactly the time between 600 and 400 B.C. which is characterized by the great schools of Athens, such as the school of Pythagoras and the Greek philosophers down to Plato; and in China, by Lao-tze and Confucius, down to Chuang-tze.

It was the time of the greatest unfolding of the human mind before our era. Visions Seminars, Page 727-728

1. https://smile.amazon.com/gp/product/0691099715?pf_rd_r=FRS84APYP4GRC0XH6BH0&pf_rd_p=5ae2c7f8-e0c6-4f35-9071-dc3240e894a8&pd_rd_r=5228b494-b2ab-41f2-9993-d3e8f0d

BlogBook v1.2,
LaTeX 2$_\varepsilon$ & GNU/Linux.
https://www.blogbooker.com

Edited: August 7, 2021